MODERN PSYCHOLOGY

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by

Prof. Dr. C. G. Jung

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PREFATORY NOTE

The notes on these lectures, which were delivered in German at the E.T.H. Zürich, do not claim to be a verbatim report or literal translation. They aim at giving a clear outline of the main content of each lecture.

Prof. Jung himself has not read the M. S., though he has been kind enough to help us with certain passages. Our warm thanks are due to Miss Toni Wolff for her most valuable criticism and to Mrs. Fierz who assisted her.

At the time these lectures were given there was no idea of circulation, so our own notes were quite inadequate. Miss Marie-Jeanne Schmid was kind enough to lend us her excellent shorthand report, which has formed the backbone of this record. We must, however, take the responsibility for any errors.

Elizabeth Welsh
Barbara Hannah*
January 1938

* As in the case of the later volumes, the collaborator who has done most of the work signs first.

PREFACE TO THE NEW EDITION

Only a few corrections and alterations have been made in this new edition of the English notes of the ETH-Lectures. In all essentials, they are exactly the same as the original edition.

These lectures were given in German at the E.T.H. Zurich, by Prof. C. G. Jung, between 1933 and 1941. During the earlier lectures, there was no idea of any report being produced, although Elizabeth Welsh, Una Thomas and I recorded them to the best of our ability in English, for the benefit of a few people here to whom the German presented a difficulty. This started a demand which eventually led to the production of the first two volumes several years later, of the third two years later and of the three last more or less currently. We had our own notes to work on, and the benefit of Frau Dr. Marie-Jeanne Boller-Schmid's and Frau Dr. Riwkah Kluger-Schärf's German stenograms as mentioned in the preface to each volume.

My thanks are due to Elizabeth Welsh for re-reading all the volumes and for making valuable suggestions; and also to Marie-Louise von Franz for her patience in answering my questions. But, although I have tried to avoid leaving any mistakes, they are often very elusive and I must take the full responsibility for any that have escaped the net!

Barbara Hannah
December 1958

Since none of these editions has been revised by Prof. Jung himself these records are bound to contain misunderstandings and mistakes. Therefore they are strictly for private use and no part of them may be copied or quoted for publication without the written permission of Prof. Jung or the C.G. Jung-Institute Zurich.

SYNOPSIS

Introduction

Lecture I. 20. X. 33. Page 11

The first four lectures contain a brief survey of the history of psychology. Psychological ideas in the writings of philosophers; these ideas were found, carried further or remained latent, lost, rediscovered, etc. This process was traced through: *Descartes* (1596–1650); "Hypnerotomachia" by *Francesco Colonna,* ("Le Songe de Poliphile"); *G. W. Leibnitz* (1646–1716); *C. A. Wolff* (1679–1754); *J. N. Tetens* (1736–1805).

Lecture II. 27. X. 33. Page 14

Imanuel Kant (1724–1804); *G. W. Hegel* (1770–1831); *F. W. Schelling* (1775–1854); *George Berkeley* (1685–1753); *David Hume* (1711–1776); *David Hartley* (1705–1757); *Joseph Priestley* (1733–1804); *Thomas Reid* (1710–1796); *D. Stewart* (1753–1828).

Lecture III. 3. XI. 33. Page 17

J. O. de la Mettrie (1709–1751); *E. B. de Condillac* (1715–1780); (here Rudolf Steiner, Chr. Morgenstern and Arnobius Africanus [about 300 B. C.] were mentioned) also Anatole France: L'île des Pingouins; *Charles Bonnet* (1720–1793). Line of French Philosophers broken here by French Revolution.

Lecture IV. 10. XI. 33. Page 21

Herbart (1776–1841); *W. Wundt* (1832–1920); *G. T. Fechner* (1801–1887); *C. G. Carus* (1789–1869); *Arthur Schopenhauer* (1788–1860); *Eduard von Hartmann* (1842–1906); *Maine de Biran* (1766–1824); *Ribot & Binet; Pierre Janet* and *Liébault; William James* (1842–1910).

With William James we enter the sphere into which this introduction was leading: investigation of personality. Existence of people whose activity is inward.

End of Introduction.

Lecture V. 17. XI. 33. Page 25

The Clairvoyante of Prevorst born 1801, patient of Justinus Kerner, (1786–1862). Her outer life and inner experience described up to the year 1822, when she had a fatal dream (after her marriage) in which she identified with a dead preacher.

Lecture VI. 24. XI. 33. Page 29

Diagram I, (page 29) showing influence of outer and inner things on the ego. What is the ego? Clairvoyante of Prevorst's life continued till her death in 1829.

Lecture VII. 1. XII. 33. Page 32

Symptoms and phenomena in life of the Clairvoyante described. Kerner's experiments. Positive manifestations of unconscious. The "*Sonnenkreis*" (Sun Circle). Diagram II, page 34. Description of this «Sun Circle» begun.

Lecture VIII. 8. XII. 33. Page 36

Description of «Sun Circle» continued. Further description of Clairvoyante's symptomatology. Her dreams and ghosts.

Lecture IX. 15. XII. 33. Page 39

Three groups of phenomena:

I) Supernatural sense perceptions (clairvoyance etc.).
II) Ghosts and Spirits.
III) Visions, such as mandalas.

Clairvoyante no exaggerated case, she exists in the unconscious of us all. Our time and space only relative realities; necessity of accepting pheomena outside them. Case of Clairvoyante used to show that pronounced introversion brings contents of psychic background into the daylight. All three groups of phenomena described.

Lecture X. 12. I. 1934. Page 43

Short repetition of case of Clairvoyante. Five stages of compensation of extreme introversion by extraversion:

1) Visions such as "Sun Circle" vanish.
2) Autonomous figures vanish.
3) Psychic background disappears; a wall is built (behind which the complexes hold a Witches' Sabbath).
4) "Healthy minded" with occasional depressions.
5) Complete extraversion. Identify with profession and live in biography.

Outward movement also part of psychological growth of man.

Lecture XI. 19.1.34. Page 46

Plastic illustration of the material discussed in the last lectures by means of a diagram: (Diagram III, p. 47). Both the right and left sides of the diagram explained and contrasted. Diagram IV (p. 49), illustrating primitive psychology, also explained.

Lecture XII. 26. I. 34. Page 51

Flournoy's case of *Hélène Smith.* Her life described. She becomes a famous medium. Léopold, her chief control.

Lecture XIII. 2. II. 34. Page 55

Hélène Smith continued. More experiences with Léopold, such as his identification with Cagliostro. (Dumas' novel: "Joseph Balsamo.") Léopold typical of the Animus.

Lecture XIV. 9. II. 34. Page 58

Diagram V, (p. 59). This diagram represents the scope of human consciousness. The consciousness belonging to each section described, five on the left and five on the right.

Lecture XV. 16. II. 34. Page 63

Practical functioning of Diagram V:

Chart I	*Clairvoyante of Prevorst*	Page 63
Chart II	*Hélène Smith*	Page 65
Chart III	*S. Freud*	Page 66
Chart IV	*Rockefeller*	Page 66

All these explained.

Lecture XVI. 23. II. 34. Page 68

Practical functioning of Diagram V continued:

Chart V	*So-called Normal Man.*	Page 68
Chart VI	*Niklaus von der Flüe*	Page 69
Chart VII	*Goethe*	Page 69
Chart VIII	*Nietzsche*	Page 70

All these explained.

General remarks on diagram. Can people be conscious of both sides at once? Transcendent function.

WINTER-SEMESTER 1933-1934

Introduction

LECTURE I

20th October, 1933

Psychology did not suddenly spring into existence, one could say that it is as old as civilisation itself. The ancient science of astrology, which has always appeared in the wake of culture all over the world, is a kind of psychology and alchemy is another unconscious form. In such forms, however, the psyche is seen as entirely outside man, it is projected into the stars or into matter; but I do not intend at present to speak of those days. In this short introduction to «Modern Psychology» I shall take you back only to its first conscious beginnings. Psychology proper appears with the dawn of the age of enlightenment at the end of the XVIIth century and we will follow its development briefly through a long line of philosophers and scientists who made the manifestations of the psyche their field of study.

In the works of *Descartes* (1596—1650) the psyche is still held to be thinking directed by the will. In his time, the whole of scientific interest flowed outward to the concrete object. The external world was thoroughly explored, but no one looked inwards. The soul was assumed to be known and everything concerning it was left to the care of religion. Psychological phenomena occurred only within the framework of the Church, — as mystical realities and religious experiences. All psychic manifestations took place within the dogmatic symbol and as long as this symbol remained a living thing, in which man felt completely contained, there were no psychological problems. This was the case for the whole of Europe up till the first half of the XIXth century and this condition still remains undisturbed for those who feel secure in a living effective religious form.

At the time when the great navigators were discovering new continents, something which could no longer be contained in the dogmatic symbol, freed itself, and the result of this unseen event was the Renaissance. This cultural phenomenom reveals a psychological problem which found expression as early as 1467, for instance, in Francesco Colonna's book "Hypnerotomachia" (literally love-dream-conflict). This document gives a true picture of the secret psychology of the Renaissance. It is significant that it should have been written by a monk and expressed in pagan form, for this is a characteristic symptom of a whole age. Colonna's work was translated into French at the end of the XVIth

century by Béroalde de Verville under the title of "Le Songe de Poliphile ..." * The story was much admired at the time and was even thought to be a divine revelation, but later it fell into disrepute and was dismissed as nonsense.

This early psychological document was written round the monk's love for a certain Dame Polia. The scene opens in the Black Forest, a dragon bars his path and he meets with many adventures before he reaches fulfilment on a blessed island with Dame Polia. Under the cloak of this allegory the monk describes a descent into the underworld of the psyche. Dame Polia held something for him which he could not find in the Madonna.

When we come to the philosophers, who took the path of psychological discovery and who became the founders of this comparatively modern science, we find that they were almost without exception Protestants. In earlier days the healing of the psyche was regarded as Christ's prerogative, the task belonged to religion, for we suffered then only as part of a collective suffering. It is a new point of view to look upon the individual psyche as a whole with its own individual suffering. The Protestant is the natural seeker in the field of psychological research, for he no longer has a symbol in which he can express himself and therefore his sense of incompleteness makes him restless and pushes him to search for what he feels to be missing. In this attempt he often reaches out to other faiths, such as theosophy, Christian Science, Buddhism etc. "Why does my spiritual life no longer satisfy me?" is particularly the problem of the Protestant; he thinks that it should but the fact remains that it does not and that he is often troubled with neurotic symptoms. Psychology, therefore, is primarily the concern of the Protestant, the sceptic — and the doctor.

Gottfried Wilhelm Leibnitz (1646–1716) was the first of the philosophers to be concerned with what we now call psychology. His theory is that of the so-called "petite perception" or "perception insensible". The word "perception" means representation here, for a "perception" is at the same time a subjectively coloured representation or picture. As an example of the existence of "perceptions insensibles", Leibnitz gives his experiment with blue and yellow powder. When they have been insufficiently mixed the blue and yellow grains are still perceptible but when, however, the operation has been carried out thoroughly the powder appears to be green although it is still composed of blue and yellow grains: it *looks* green but *is* blue and yellow. Leibnitz tried to find a psychological meaning to his experiments and sought to make analogies to similar processes which take place in the human mind: "something happens in me of which I am not aware".

Our daily life abounds in concrete psychological examples of Leibnitz' "unconscious perceptions" as illustrated by the above experiment. These are the many things we do unconsciously. We look, for instance, at our watch, but we have to consult it again if asked the time a minute later, yet we perceived it unconsciously. There are other cases, such as riding a bicycle, where the process is almost wholly unconscious and if, while actually bicycling, we suddenly become aware of the unconscious perceptions by which we keep our balance, it may prove directly dangerous.

* Cf. Linda Fierz-David: *The Dream of Poliphilo.* (Bollingen Series.)

Over and against the "petites perceptions" Leibnitz sees the principle of the intellect or the idea, he recognises that ideas are born in us and says: "c'est ainsi que les idées et les vérités nous sont innées comme des inclinations, des dispositions, des habitudes ou des virtualités". The "perceptions" are the opportunities and causes by which the inborn ideas and dispositions can be made conscious.

Leibnitz' ideas, which came very close to modern psychology, remained latent for a very long time as is often the case with ideas when the time is not yet ripe for them.

Christian August Wolff (1679–1754) differs from his great predecessor by his completely rational approach; he remains in the conscious. In his works we find the beginnings of *empirical* psychology. Wolff's psychology consists of two parts:

1. *Empirical psychology,* which lays special stress on the faculty of cognition.
2. *Specific psychology,* which is concerned with the desires and inter-relations of body and soul.

In other words, the psyche has the faculties of representation, desire and cognition, yet *thinking* is the *essence* of the psyche. Wolff's psychology is one of the first psychologies based on experience.

Johann Nicolaus Tetens (1736–1805) is the real originator of experimental, physiological psychology, influenced by the English physiological approach which Hartley represents. Tetens is the first to measure the sensations of light, hearing and touch. His altogether empirical attitude is very modern and he looks upon all systems as mere hypotheses which have yet to be proved.

LECTURE II

27th October, 1933

We will resume the line of development which we have been following. We have now reached the age of critique and knowledge which begins towards the end of the XVIIIth century.

Imanuel Kant (1724—1804) stands out as its dominating figure. Kant contests the possibility of psychology being a science, he considers it at best a "discipline".

With his conception of "dim representations", Kant pursues Leibnitz' train of thought and carries his ideas further. In the first book of his "Anthropology", he speaks of "representations" which we possess although we are not conscious of them. He gives as an example the impression one gets of a person at some distance in a field, whom one sees indistinctly; the details, eyes, nose, mouth etc., are not recognisable, yet one has the idea that it is a person. Kant continues "That the field of our sense representations and sensations is infinite, though we are not conscious of most of these, yet we can without doubt conclude that we possess them, that is 'dim representations' in people (and also in animals); the clear representations on the contrary contain only a few of these points which could be in consciousness; the fact that only a few places are *illuminated* on the great map of our minds can imbue us with awe and admiration at our own being: for a higher power would only have to cry: Let there be light! and without the least co-operation on our part ..... half a world would lie before (our) eyes. So the field of 'dim representations' is the greatest in man."

We may like to think that all psyches are single psyches, that no such thing as a collective psyche exists, in other words that the psyche is nothing more than consciousness, for consciousness is an individual phenomenon. But can we really be so very sure of this? Primitives, on the other hand, are not at all certain that they are distinct from each other or from their surroundings; when you are among them you hardly dare to kill a crocodile, for the primitive says: "I am also that crocodile." It is only single illuminated points that we are clearly conscious of; the whole is dark. I am reminded of the savant who said: "If I knew all that I have forgotten I would be the most learned of all men."

Kant was the first to recognise the enormous extension of that which is not conscious. The epoch of "empirical psychology" comes to a close in Germany after Kant and is replaced by the age of the great metaphysical speculators. Hegel and Schelling were in reality metaphysical speculators but when you examine their writings — particularly those of Hegel — carefully, you see they are full of projected psychology.

Georg Wilhelm Hegel (1770–1831) would be considered a psychologist today, but he was not conscious of this and called himself a philosopher, although he expressed some essential psychological ideas.

Friedrich Wilhelm Schelling (1775–1854) has a more positive attitude towards the unconscious and a certain insight. He was able to formulate the idea that the unconscious is the absolute foundation of consciousness. He speaks of "the eternal unconscious, which as it were like the sun in the realm of the spirit, hides itself through its own unclouded light". He goes on to say: "And although the unconscious never becomes the object, yet it stamps its identity on all free actions, being the *same* for all intelligences; it is the invisible root of which all intelligences are only the potentials, and is the eternal mediator between the self determining subjective in us and the objective or contemplator, it is at once the basis of lawfulness in freedom and of freedom in lawfulness". We see that Schelling puts the accent altogether on the unconscious. He makes a most important statement when he says: "It is the *same* for all intelligences"; the primeval foundation is not differentiated, but universal.

In contrast to the line of development which we have been following in Germany, we see empirical psychology step forcefully into the foreground in England, where it takes its place very early as an important line of thought in modern science.

George Berkeley (1685–1753) is the first English empirical psychologist. Berkeley makes sense perception his starting point. He is convinced that when one neither sees, hears, nor feels anything, then nothing is present. But he discovers the perception of his own senses as an equal factor to the object perceived. Out of the fusion of subject and object Berkeley constructs the concept of psychological space.

David Hume (1711–1776) holds that representations derive from sensations. He adopts Berkeley's idea of fusion for his representations and asks himself by what laws things fuse with each other. He concludes that they associate owing to similarity, coexistence in time and space and causality. The association is brought about by means of «gentle force», a law similar to that of gravitation. The representations therefore mutually attract each other.

David Hartley (1705–1757) who is Hume's contemporary, ventures among the complex psychic phenomena. He explains these by a fusion of rapidly recurring or simultaneous sensations into a whole.

Joseph Priestley (1733–1804) materialises Hartley's attempt, he identifies the psychic processes with brain processes.

The idea of instinct, the so-called common sense, appears with the Scottish School of philosophy.

Thomas Reid (1710–1796) is its first exponent. According to Reid, the instinct of common sense is the direct and indubitable source of knowledge. It is also through this instinct that we become acquainted with complex psychic processes. Psychology, therefore, is bound to confine itself to the description of facts as observed by common sense. The idea of looking at everything simply and objectively may seem banal at first sight, but it is the empirical point of view par excellence and it can only be reached by a complete sacrifice of judgments and

opinions. So this way of looking at things is an invaluable contribution to psychology. This is Rudyard Kipling's attitude in his "Just So Stories" and it is in its place when applied to the fearful complexities of the human psyche: it is "just so" and there is nothing to be done about it. You will have the right attitude to psychology in general and to the difficult things which you will hear in the course of these lectures, if you can treat them as a "Just So Story".

Dugald Stewart (1753–1828) is convinced that psychology could become a natural science, through a method of pure description, that is, by an objective description of the psychic processes, by the sacrifice of all opinions and by making no foregone conclusions.

Stewart's discrimination of associations is important for pathology. He divides them into:

1. Spontaneous simple associations: analogy, contrast, coexistence and proximity.
2. Arbitrary associations: through active conscious interference.

Some processes of the psyche obey the will, others do not, but follow a priori laws of their own. People incline to identify with one of these views, but both are equally true. Deep truths, such as the existence of voluntary and involuntary actions, are recurringly lost and have to be rediscovered again and again.

LECTURE III

3rd November, 1933

The sequence of the development of psychology which we have been following took us to the British Isles last time, today we will turn to France where the first psychologists appear in the early days of French enlightenment, at the beginning of the XVIIIth century. This was the time when the "encyclopédistes" were at work, knowledge was being heaped up and the ideas of philosophers, such as Voltaire and Diderot, were being spread abroad. France was then a very Catholic country and in her new thirst for knowledge it was natural that she should swing from one extreme to the other and become very fundamentally enlightened.

Julien de la Mettrie (1709—1751) is the first French psychologist. He was a doctor and an outstanding man of his time. In 1748 Frederick the Great called him to Berlin, where he lived till his death three years later. La Mettrie is a real materialist and empiricist. His fundamental conception is that all life springs from dead matter; he considers the psyche to a certain extent as an appendage of organic life, as depending on the brain. So the discovery of the relation of the psyche to the brain bears fruit here. La Mettrie says: "The brain has thinking muscles as the leg has walking muscles". He looks upon the living being as a machine that consists of springs like the works of a watch. His book "L'homme Machine" (1748) is based on the standpoint that the psyche is nothing more than a sensitive material part of the brain. This point of view remained valid almost to the present day.

Etienne Bonnot de Condillac. (1715—1780) is La Mettrie's contemporary. Condillac draws his conclusion, that all life proceeds from sensation, from his experience in a love affair. He defends this materialistic point of view in his principle scientific work "Traité des Sensations" which first appeared in 1754 and was reprinted only in 1885. It is significant that it should not have been translated into German till 1870, when materialism was in full bloom. Contrary to the general belief at that time that certain ideas are a priori innate in man, Condillac asserts that the whole of the psyche is empty.

In working out their theories, philosophers have often sought a "point de repère", an idea, a metaphor or even a material object on which to develop them. Kant, while lecturing, found such a focussing point in the top button of a student's waistcoat, and on one occasion, when the young man did not appear, the great philosopher found himself unable to proceed with his lecture! Condillac relies in much the same way upon the image of a man, who is no real human being, but a statue that is nevertheless endowed with sense capacities. Gradually all its senses awake, the first being that of smell. From this statue and its sensations,

he constructs the whole human psyche. This approach is characteristic of the psychological method of the investigator who is impelled to kill the living, illusive, irridescent quality of the human psyche and to change it into cold stone. Reason kills the psychological material in order to be able to dissect it. This is the expression of a definite mental attitude which lasted till the end of the XIXth century. Condillac considers everything which is psyche as a "sensation transformée", for him, the psyche is a perceiving, immaterial substance, a perception devoid of subject that wanders through the universe. We find similar ideas in Rudolf Steiner's "ethereal worlds" and in Chr. Morgenstern's poem "Das Knie" (The Knee).*

The absolute character of French psychology is founded on Latin tradition. Its prototype is the Latin Father of the Church, Arnobius Africanus, who lived about 300 A. D. His teaching was that the human soul is empty and of a material nature and that everything which enters it depends upon the experience of the senses. His belief, which is shared by Christianity in general, is that the soul either does not exist before baptism, or if it does, it is necessarily in a very deplorable condition, that of original sin, which calls for enlightenment. The human soul does indeed require enlightenment, but it is perhaps not quite so empty! Condillac is a true follower of Arnobius when he says that the psyche requires to be filled from outside. This belief is very popular today, people are still persuaded of their own complete harmlessness and it is a most comforting thought that all evil must necessarily have dropped into our empty and innocent souls from outside! We can then make our parents and schoolmasters answerable for all that we do not care to be responsible for. But the truth is that the soul is no "tabula rasa", it is already filled with good and evil when we come into the world, though we may remain unconscious of it. How else can we account for the fact that the child's mind is full of mythological ideas?

The idea that the soul comes to man only through baptism is a Christian interpretation woven into the roots of the baptismal rite. Anatole France's book "L'île des Pingouins" is written round this belief: When the misty-eyed old St. Maël, in his enthusiasm, had baptised a school of penguins, a dispute arose in heavenly circles as to whether it was not a blasphemous act, for only human beings have immortal souls. A council was held in Heaven, but feeling ran high and no decision was reached. When St. Catherine was called in, woman's wisdom solved the question. She praised both sides, saying that penguins, being birds, cannot have immortal souls; yet it was also true that through baptism immortality is attained. Therefore she asked God to grant them "une âme immortelle, mais petite"!

I am personally of the opinion that not only people, but even animals have souls. I am also deeply convinced of the truth of all creeds. No logical standard of comparison exists, they all contain genuine and real psychological experience and it is merely stupid to criticise them with the aim of establishing one truth.

After la Mettrie and his machine man a reaction set in against this absolute empirical psychology; Jean-Jaques Rousseau was one of the first to react in this way.

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* Chr. Morgenstern, Galgenlieder (Songs of the Gallows).

Charles Bonnet (1720–1793), who was born in Geneva of French parents, introduces the psycho-physical standpoint in his principle work "Essai analytique sur les facultés de l'âme", where he maintains that the nature of the psyche is neither purely spiritual nor purely corporeal. To characterise this middle position he uses the ether as an illustration, matter which is not matter and yet fills space; the psyche has an ethereal body in which such things as memories are stored. This idea of the ethereal body appears in Indian philosophy, yet this is not where Bonnet found it, for it was only later that Anquetil Duperron brought the first translations of the Upanishads to Europe, thus opening a new world to the West. Bonnet's idea springs from mediaeval conceptions and the idea of the "subtle body", smoke resembling, air resembling, the breath of life that lives in us. We find a parallel to this in the Indian custom of the son breathing in the dying father's last breath of life and also in cannibalism which is not practised for the sake of food, but for magical purposes, in order to assimilate the enemy's life energies or virtues.

The autonomous reappearance of the Indian world of ideas in Bonnet is an example of palingenesis. Another instance of this phenomenon is Bergson's idea of the "durée créatrice", a reanimation of Proclus' statement: "Always where there is creation there is also time". In contrast to palingenesis (the autonomous revival of an idea in another epoch) we have the phenomenon of cryptomnesia, the reappearance of something that was once known and then totally forgotten. I can give you an instance of cryptomnesia which I discovered in Nietzsche's writings:

In the 40th chapter of "Thus Spake Zarathustra", "Great Events", the following passage occurs:

"Now about the time that Zarathustra sojourned on the Happy Isles, it happened that a ship anchored at the Isle on which standeth the smoking mountain, and the crew went ashore *to shoot rabbits.* After the noontide hour, however, when the captain and his men were together again, they suddenly saw a man coming towards them through the air and a voice said distinctly: 'It is time, it is highest time!' But when the figure was nearest to them (it flew past quickly, however, like a shadow, in the direction of the volcano), then did they recognise with the greatest surprise that it was Zarathustra; for they had all seen him before except the captain himself, and they loved him as the people love: in such wise that love and awe were combined in equal degree.

'Behold!' said the helmsman, 'there goes Zarathustra to hell' ".

In reading this passage the *rabbit shooting* struck me as peculiarly out of place in the context and it seemed to hit a forgotten chord in me. The years at Basel university slowly came back to me and with them the memory of a small green book: Kerner's "Blätter aus Prevorst".* I read it again and came upon a very similar incident:

"An extract of awe-inspiring import from the log of the ship 'Sphinx' in the year 1680, in the Mediterranean." **

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* Justinus Kerner – Blätter aus Prevorst, Vol. IV, p. 57 ff.

** C. G. Jung – Collected Papers on Analytical Psychology. Translated by Dr. C. E. Long. Chap. I, p. 87 ff.

"The four captains and a merchant, Mr. Bell, went ashore on the island of Stromboli to shoot rabbits. At three o'clock they called the crew together to go aboard, when, to their inexpressible astonishment, they saw two men flying rapidly over them through the air. One was dressed in black, the other in grey. They approached, them very closely in the greatest haste; to their greatest dismay they descended amid the burning flames into the crater of the terrible volcano, Mount Stromboli. They recognised the pair as acquaintances from London."

I wrote to Nietzsche's sister and asked her if he had read "Blätter aus Prevorst". She replied that, after thinking the matter over for a long time, she remembered distinctly that he had done so as a boy of eleven when nosing about his grandfather's library. What could rabbits have to do with Zarathustra? This parallel alone seems to explain them. The memory must have secretly crept up and reproduced itself.

After Bonnet, the line of philosophers in France is broken by the French Revolution. This great event was no sudden external outburst, it had long been prepared by philosophers and psychologists, for ideas always come first and actions follow, even when it takes twenty years for an idea to push its way through to the masses. We cannot afford therefore to be indifferent to the thoughts which a teacher expresses, for they may materialise in history. The French Revolution is a striking example of this.

LECTURE IV

10th November, 1933

We are laboriously working our way through the pre-history of psychology. The last lecture came to a close with the French Revolution from which a new spirit was born; we will now return to Germany where we shall also see the dawning of a new attitude.

Herbart (1776–1841) is the next to follow the empirical approach. He moves along the lines of the English School which Hume and Hartley represent, he is therefore also interested in association psychology. Adopting Hume's idea of "gentle force", Herbart establishes the principle of attraction and repulsion of ideas; he is the father of the new physiological and experimental psychology.

Herbart is followed by Fechner and Wundt. With the latter a culminating point is reached.

Gustav Theodor Fechner (1801–1887) is the founder of a new psychological point of view: psycho-physics, which has proved essential for the whole development of psychology. His work "Elementen der Psycho-physic" (Rudiments of Psycho-physics – 1860) is based on the Weber law, which is called later the Fechner-Weber law. This law lays down that the relative differences in stimuli correspond to the same differences in sensation intensity. There is, therefore, a certain possibility of approaching the psyche through measurements. Fechner sets up tables and calculations, but his law is only valid within certain limits. Had this been his only book, we could have afforded to ignore him, but he was also a philosopher and the titles alone of his further works speak of his profound interest in the other side.

In 1836 "Das Büchlein vom Leben nach dem Tode" (The book of Life after Death) appeared, it was followed in 1848 by "Nanna, oder über das Seelenleben der Pflanzen" (Nanna, or concerning the psychic life of plants) and in 1851 by "Zend Avesta, oder über die Dinge des Himmels und des Jenseits" (Zend Avesta, or concerning the things of heaven and the world beyond). In these works, which are the confession of his personal psychological convictions, Fechner defends the standpoint of a universal psycho-physical parallelism: the psyche is simply the inner manifestation, the "self manifestation" of the thing and the body is the outer or "foreign manifestation" of the psychic. Fechner's great value is that he discriminates between an empirical inner world and an empirical outer world. He further holds that not only human bodies, but all bodies undoubtedly possess an inner manifestation, a "self-manifestation". He speaks of mother earth for instance, as being alive and as possessing a soul, which is as the soul of an angel, embracing the totality of human souls. The totality of human brains thus constitutes the brain of the earth soul, the highest omniscient being of the

godhead. This train of thought is not interesting as philosophy, but it is as psychology, for Fechner makes the important confession that his single soul is not isolated, but is contained in a whole. He is the first to conceive of a psychic cohesion ruling over all, which can only be reached by thought and is not contained in the single psyche.

C. G. Carus (1789–1869), a doctor and philosopher, follows the same line of thought. He differs nevertheless from Fechner in that he is principally a philosopher and psychologist, he is not an empiricist, but a pantheist influenced by Schelling. His value lies in his comparative psychology. In 1846 his book "Psyche; zur Entwicklungsgeschichte der Seele" (Psyche; concerning the history of the development of the soul) appeared and in 1866 "Vergleichende Psychologie" (Comparative Psychology.). He is the first to call the universal soul the unconscious and his works contain highly modern points of view with regard to it: "The key to the understanding of the nature of the conscious life of the psyche lies in the region of the unconscious". He looks upon the psyche as the creative principle of the body. To illustrate the relation of the unconscious to the conscious, he uses the allegory of the stream: the life of the psyche is an unceasingly winding great stream, which is lit by the sun, that is by consciousness, only in the small part which is its surface. As the stream bears away many valuable things that remain undiscovered, so many treasures are hidden from us and the real dynamic force spends itself in the unseen, in the unconscious. This strikingly recalls Kant, but in his case the dynamic aspect was missing. The key to real psychology is only to be found in the darkness; both the diseases of the mind and the creative principle originate in the dark sphere of the unconscious. Carus believes that unconscious will and intelligence exist in cosmic extension. This philosophy was taken up later by E. von Hartmann. The next link however, in this long chain is Schopenhauer.

Arthur Schopenhauer (1788–1860) is a great phenomenon and his message to the world is of the utmost importance. Before his time the belief was widely held that the psyche could be rationally understood, being principally composed of conscious processes. The genius of Schopenhauer brought an answer to the world which thousands had been obscurely groping for and for which they had looked to the empiricists in vain. This new note is the voice of *suffering:* the human psyche is not only order and purpose, it is suffering. In contradiction to all rational belief, Schopenhauer brings forward the idea of the existence of a split between intellect, on the one side, and a blind will or creative urge, on the other. He might just as well have called this will the unconscious. His conception of the will has the character of chaos, whereas Carus' idea of the creative will is almost too beautiful and sweet, it verges on the mawkish and tedious.

Schopenhauer sees a tragic conflict between consciousness and a dark, miserable, suffering will. He thus brings a point of view into the psychological situation which we must not allow ourselves to lose sight of, for it concerns modern man most closely. In his later writings, such as "Ueber die anscheinende Absichtlichkeit und über den Willen in die Natur" (Concerning the apparent purpose and the will in nature), he appears to draw nearer to Carus; but on the whole he continues to see the world as an accidental and faulty creation to which the intellect alone can bring order. For this purpose, the intellect must hold up a mirror to the

blind disorder so that it may recognise its work of destruction. This peculiarly pessimistic philosophy is strongly influenced by the East.

We see a similar denial of Christian ideas for the first time in France when the Revolution enthroned the Déesse de la Raison in Notre-Dame, in the place of the Christian God. Never before had Christianity been publicly denied and this blow shook the walls of the Church to their foundations. People awoke to the fact that accepted truths could be openly and officially questioned, but nobody foresaw then that the whole of civilisation would rock. Yet this was no solitary outbreak, but a movement that found its echo in the whole world; forces had been let loose which could no longer remain imprisoned in the old forms.

But in this hour of overthrow and destruction, human instinct was at work to bring about a compensatory action: a Frenchman, Anquetil-Duperron, went to the East in search of the truth. It was as if Europe had been a single human being, seeking for a new hope in exchange for the one it had lost. The first shreds of Eastern light, which Anquetil-Duperron brought back with the Upanishads, poured into the cracks made by the French Revolution, and, as France had destroyed, so it was France who first brought something new and living to broken hopes. Schopenhauer was influenced by this message and translated it into language which the West could understand, into philosophy.

Eduard von Hartmann (1842–1906) was influenced by his great predecessor Schopenhauer and also by Schelling and Hebbel, but his philosophy comes direct from Carus. Hartmann conceives of the unconscious as the unity of will and idea, at the same time it is the active purposive foundation of the world of a divine and absolute nature. He is more a philosopher than a psychologist and wrote "Die Philosophie des Unbewussten" (The Philosophy of the Unconscious – 1869).

In the meantime a new development had been taking place in France.

Maine de Biran (1766–1824) recognises an unconscious sphere which, however, he presents with the characteristics of consciousness.

Ribot and *Binet* follow in his footsteps. The latter's conception of the psyche as a totality is interesting. In his book "Altérations de la personalité", Binet's point of view is for the most part modern, in that he does not start from separate units but from the totality of the human personality.

Pierre Janet and *Liébault* are followers of Binet.

We must now turn to America in order to continue this line of development.

William James (1842–1910) steps into the front rank of psychologists with his work "Principles of Psychology", and carries us still further. He leads psychology away from academic circles to the investigation of the personality itself and into the realm of the doctor.

Here we enter the real sphere of these lectures, to which this introduction has been leading. The people I am going to speak to you about are not the striking personalities to which the world is usually attracted. Hitherto it is the man of action who has principally awakened the historian's interest and held the stage; but other people exist also, *psychic people, people whose activity is inward,* they do not stand out in the same way and yet history also provides us with authentic records of their existence: in the Acta Sanctorum, for instance, in the trials for witchcraft and later in the miraculous testimonies of the stigmatists and somnam-

bulists. In the XVIIIth century an extensive literature already existed which deals with psychic personalities.

Justinus Kerner (1786–1862) has left us one of these records in his work "Die Seherin von Prevorst" (The Clairvoyante of Prevorst) which appeared in 1829. It is the history of his patient's illness, the story of a psychic personality. Nobody seems to have thought of bringing it into line with modern psychology, yet we shall find that it contains some very interesting psychic phenomena. The further title of the book runs "Eröffnungen über das innere Leben des Menschen und über das Hereinragen einer Geisterwelt in die unsere" (Disclosures concerning the inner life of man and concerning the invasion of our world by a world of spirits) and shows us where the real attraction of this story lay for Kerner, that is, in the fact of the existence of an objective, substantial world of spirits.

End of the Introduction.

LECTURE V

17th November, 1933

Justinus Kerner belongs to the school of Romanticists, he is not really a scientist and his book contains a number of more or less naïve interpretations.

In the "Clairvoyante of Prevorst" Kerner describes the case of his patient, Frau Friederike Hauffe, who was born in 1801 in the village of Prevorst, where her father was a forester. All we know about her immediate family is that her brothers and sisters were subject to convulsions, but we are given to understand that there was no trace of epilepsy; the most interesting fact is that her grand-father was gifted with what the Scotch call second sight. The Clairvoyante began life as a happy normal child, soon however a very vivid dream-life developed, with the striking characteristic that her dreams came true; she herself believed in them and was often, for instance, able to tell where a lost object was to be found. She also showed great skill as a water-diviner. The child had a horror of graveyards and her grandfather, who untertook her education, noticed on their daily walks that she would suddenly be taken with uncontrollable shivering fits when they reached certain spots, and he believed that they were then walking over long forgotten graves. This feeling became so acute that she was unable to sit in the choir of the village church because there were tombs directly beneath it. She developed a specific sense for the uncanny and could see ghosts in haunted places. In Schloss Löwenstein she peeped into the kitchen, but could on no account be induced to enter it and years later the ghost of a woman was seen there.

These stories do not as yet prove anything, for it may merely have been the fear of ghosts that gave rise to such visions. Nevertheless it is a fact that the Clairvoyante's thoughts took on a visible form. She was completely unconscious of certain thinking processes within herself and they could therefore only reach her consciousness in the form of visions. For it is a rule that no *conscious* thought becomes exteriorised: if we go into a haunted place thinking that we may see a ghost we never do, because the thought has already been thought, but if, on the other hand, we enter it without expectation we may see something.

To the distress of the child's grandparents, this sense of unseen ghostly influences around her soon took the shape of real apparitions. She first actually saw a ghost in her grandparents' house at midnight, a tall dark figure swept past her with a sigh and stood gazing at her from the end of the passage. She was not in the least frightened, but her grandfather was terrified when she told him what she had seen, for he had had the same experience in exactly the same spot but had kept the incident to himself. We might say that the child had been influenced by her grandfather, but it is more likely that she also was gifted with second sight.

He tried to reason her out of her belief in what she had seen, but he was unable to shake her sense of reality with regard to these experiences. Kerner does not doubt that she really did see ghosts because he himself was convinced of their existence.

It is useless to reason with people who believe in ghosts, by saying "ghosts do not exist" etc. We have to talk to them on their own level, taking for granted that there are such things; if we do not, we throw away any advantage the conversation may offer. In any case we can make no sweeping assertions in this field, for all proof is lacking. In the same way you must speak to primitives in their own language, assuming that the things they believe in really exist. The word ghost should never be mentioned among them, for to do so calls the ghosts forth. I learned this in Africa, where I made the mistake of asking the natives what their ghost houses were and they reacted exactly as a drawing room full of respectable people would to an obscene remark.

In any case, the Clairvoyante's visions lead us to the conclusion that she possessed the faculty of exteriorisation, of seeing psychic processes as if existing outside herself. These processes are based on psychological facts, but we do not know *scientifically* whether ghosts exist or not. Kant may possibly be right when he says: "It will yet be proved in the future that even in this life the human being stands in an indissoluble association with all immaterial beings of the spirit world, that he affects them and receives impressions from them of which however he is not conscious, so long as all goes well." But this noteworthy remark is very optimistic, because we should need exact physical methods to be able to *prove* objective reality in this field, otherwise the subjective factor would always have to be taken into account.

In my estimation, second sight is not an illness, but a gift; you might as well say that it is pathological to be endowed with remarkable intelligence, but the possession of a gift always carries with it the burden of responsibility. We can have prophetic dreams without possessing second sight, innumerable people have such anticipatory dreams.

The Clairvoyante, however, soon began to show unmistakably pathological symptoms, the first of these was an extraordinary sensitiveness to light and irritation of the eyes and this condition lasted a year. This is a common symptom and is psychogenetic. It is a kind of psychic blinking, an inability to stand the clear light of consciousness. This typical psychological affection, which is a symbolic over sensitiveness to light, is also often met with in people who have an unconscious bad conscience; they blink from fear that they might reveal themselves.

Nothing of importance happened after this till the Clairvoyante reached her nineteenth year, when she became engaged to Herr Hauffe, a colourless young man who plays only a shadowy rôle in the story. On the day of the betrothal an old preacher died, he was a man whom she greatly honoured and revered. The Clairvoyante was singularly affected at his funeral. She could hardly tear herself away from the grave and was in a very strange condition, as the result of a vision in which the old preacher appeared as a ghost hovering over the grave. She was used to seeing ghosts and took them as a matter of course, but this experience impressed her very deeply, for at this moment she felt the stirring

of a life in her innermost being; she wrote a poem about it and remained for a long time under its spell.

The Clairvoyante married in August 1821 and at first she lived a normal life and had a child. Shortly after her marriage, in February 1822, she had a fateful dream: she dreamt that she lay in bed beside the corpse of the preacher; in the next room she heard the voice of her father talking to two doctors who had been called in in consultation as she was very seriously ill. She called out to them: "Leave me alone beside this dead man, he can cure me and no doctor can". She felt as if they wished to draw her away from the corpse and cried aloud in her dream: "How well I feel beside this dead person, now I shall be completely cured". Next day she was seized with a violent fever which lasted fourteen days; a bad neurosis followed which led to her death in her twenty-ninth year.

What has happened here? The Clairvoyante has taken the side of her dream. We think we could not possibly allow ourselves to be entangled in a certain fate through a dream, but Frau Hauffe could not have acted otherwise, she was so constituted that the dream was her reality, she identified with the dead man and died while she still lived, that is to say she dropped back more and more into the psychic background. The death of the old preacher was the experience that made clear to her that she lived more with the dead than with the living, the figures of the inner world were her realities, beside which husband and child were mere shadows. If she accepts the dream, she will accept her inner reality and feel well, but then she must follow it into the psychic background until she ceases to exist.

If a patient were to bring me a dream in which the dead and not the doctor worked the cure, I should ask: "Why did you come to me?" If she replied: "The dream seems strange to me, I cannot imagine why I should think that the dead could cure me", I should undertake the case; but if she gave the same answer as in the dream, it would be fatal, I could do nothing for her. As a matter of fact such a person would probably never come to analysis and if she did she would certainly manage to manoeuvre the doctor on to the side of death, unless he had great experience in such cases. One might say that the very fact of her coming to analysis would in itself be a considerable argument against her being wholly on the side of her dream. But it is a very ominous dream and as a doctor I consider it very questionable whether anything could have been done for her. There are cases where it is better not to interfere; we must fulfil our duty as doctors, but the fact remains that some people are not meant to be cured, they are not fitted for life and if you step in and interfere fate always takes its revenge on you.

I have chosen this particular case, and am treating it in detail, in order to show you the immense reality of the inner world; people can live their whole lives in it, psychic realities being much more important to them than everyday life. I have known cases where people become as it were somnambulists and disappear into the unconscious, it is as if they had never been born. This disproves the theory that a child's mind is a tabula rasa, for it shows us that the unconscious is no empty surface, but a prepared ground; the brain is complete with the history of the world and every child is born with an unconscious assumption of the world. But for this we could not grasp the world at all. There is no escape

from this psychic background with which we enter life, it can only be accepted, we are bound to see the world through our own inborn temperament.

Frau Hauffe feels healed and normal when she slips back into the psychic processes and ill if she ventures into the real world where she encounters insurmountable conflict; so she steps ever further back into the unconscious.

In the last lecture I outlined the life of Kerner's patient in an endeavour to give you a picture of her psychological attitude. She was doomed to die, it was her fate, she identified with the dead preacher and lay with him as in a grave; she felt this condition to be normal, for her sight was directed on the inner things that come out of the subjective world. When we perceive things coming from the dark background, which do not exist externally, such as ghosts, the ego is the only guarantee of their presence, for they can only reach us through the ego. It is as if behind the ego something existed, something which cannot be reached through the senses. But even Frau Hauffe was only aware of such things when in an exceptional psychic condition.

There are contents that come to us from outside and others that reach us from inside, as the following diagram will help to illustrate:

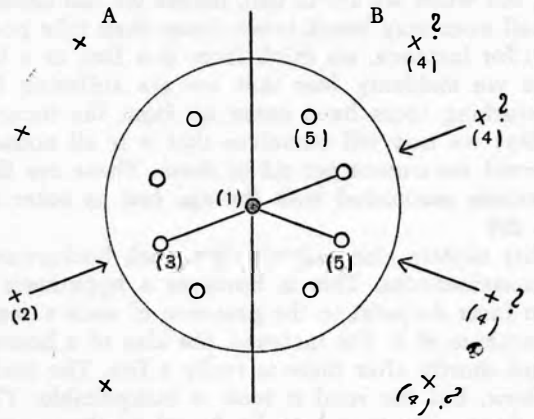


DIAGRAM I.

Our consciousness (1) is here shown as a spider in the web that receives:

I. Impressions from the outer world (A), through the image which our brain registers. We are dealing here with the objective facts of everyday life, where outer people and objects impress themselves upon us; for instance Mr. D (2) affects our consciousness and induces a psychic content (3).

II. Impressions from the invisible inner world (B) which lies behind the ego.

We can say as a hypothesis that this background also contains facts and objects (4), comparable to those of the outer world, and they also impress our consciousness through the images (5) which our psyche registers. These images, induced by the inner world can be contents existing in their own right and they do not necessarily reach consciousness, just as many images constellated by outer facts never reach us; they only do so when they are related to the ego. The ego therefore stands in the centre and acts as a magnet, drawing all contents to it.

What is the ego? It is primarily a subjective factor; however we can objectify it to a certain extent by making it the object of our thought. Therefore we can take for granted that behind the ego stands a second ego, something which comments on the actions of the ego. For instance:

Ego I is lecturing. Ego II hears that Ego I is lecturing and perhaps suggests: "a little less quickly, please". Ego III hears that Ego II hears that Ego I is lecturing.

This hypothesis can be carried out ad infinitum, but it is better to draw the line before a pathological condition is induced. The second commenting ego, however, is familiar to us all, the English call it self consciousness; we can do nothing that it does not comment upon.

Something really does exist behind the ego, which I designate as the *subjective factor* or background; for instance we notice that Frau Hauffe perceived inner contents with her "inner eye". We also can become aware of this inner activity. While we live as normal people during the busy day, we do not give it a chance of revealing itself, but when we are in bed, before we fall asleep, the inner world has its way and hell even may break loose. Ideas then take possession of us, we do not know how; for instance, we think there is a fire, or a burglar is breaking into the house, or we suddenly fear that we are suffering from an incurable disease. These disturbing ideas have come up from the inner world and are a psychological reality; we may tell ourselves that it is all nonsense, but with the best will in the world we cannot get rid of them. These are those psychological contents which become associated with the ego just as outer contents do. (Side B of Diagram I, p. 29)

It is possible that objects also exist in this dark background and push their way through to consciousness. This is however a hypothesis which cannot be proved, yet certain facts do point to the presence of such a reality, but again the ego is the only guarantee of it. For instance, the idea of a house on fire suddenly enters my mind and shortly after there is really a fire. The reality was there and reached me somehow, but the road it took is inexplicable. There are naturally also cases where the reality is not to be found in the outside world. It then remains a subjective factor, a dark spot which lies behind us. People see these subjective things, to be sure, as if they were in the outer world, even though they are happening inside. These are the so-called projections and we project with unbelievable shamelessness: a decent, reasonable man will suddenly get into a towering rage, but he firmly believes that it is his wife who is in a bad temper or that a badly cooked breakfast is the cause of his mood. He has really projected on to his wife or the cook something which walked in and seized him from behind. This mechanism is particularly apparent in newspapers, where the

thoughts and moods of writers and politicians are projected into others "de l'autre côté de la rivière"; that is where we like to see the devil.

I have endeavoured to make facts clear to you which lie on the border of human understanding. It requires a great effort to reach these facts. To return to the Clairvoyante, we have seen that she expected her cure to come from the dark sphere. When the fever, which followed her fateful dream, had lasted fourteen days, she fell into a condition which we can call "grande hystérie" of which she died on August 8th, 1829.

We will go back to the time when the fever I have just spoken of had disappeared. A few days after it had left her, Frau Hauffe was waked from sleep by a terrible pain through her chest. This was probably nervous cramp of the heart. Cramp of the heart can be either psychic or organic; in this case it was undoubtedly psychic, that is to say it was the symptom of a psychic happening. As a rule such symptoms are of a somewhat theatrical nature, the body represents or performs the thing that cannot reach consciousness: "The heart cramps itself together, it stands still, it is as if an iron hand laid hold of it." In reality something has happened in the background to cause the cramp of the heart. An ominous impression had seized Frau Hauffe from behind, most probably that of her approaching death; as she did not understand it the symptoms appeared physically, they were really symptoms of the shock which her heart had suffered in dim realization of the end.

LECTURE VII

1st December, 1933

Today we come to Frau Hauffe's symptoms: peculiar mediumistic phenomena which really do not belong to the province of medicine, but rather to that of parapsychology. I mention these phenomena, however, because they are part of the picture and therefore of psychological importance. Although we should have a certain critical attitude towards such things, the facts ought to be respected and we should keep an open mind instead of closing it with theoretical prejudices. The conditions of which I am about to speak are of a somnambulistic nature. Somnambulism is an exceptional psychic condition; in the Clairvoyante it brought about a heightening of consciousness and Kerner tells us that she even became a poet. She liked this living so to say on a higher story, it seemed to her more normal than the usual waking condition. Perhaps it really is more normal than the everyday point of view, but it cannot be held for any length of time, for it requires a great deal of energy. If the Clairvoyante had been able to maintain this living on a higher level as a permanent condition, she would have been a super-woman. Seeing visions is another of these phenomena; for instance, during three days she saw continually a mass of flames which ran through her whole body. Such visions can cometimes be observed in ordinary neuroses and have a symbolic meaning. Frau Hauffe also had the faculty of exteriorisation, — she could see herself outside her own body, as if she were another person. The first time this occurred, she saw herself sitting at her own bedside; this phenomenon is not only experienced by neurotics but also by people who are very ill or dying.

The eye symptoms which appeared at the beginning returned again later, the outer light was painful to her, so she concentrated on the inner light; she no longer looked out of the front door of the house but out of the back door, into the subjective world, and this led also to more positive manifestations of the unconscious. She saw all manner of things which she projected into the outer world as ghost figures: ghosts which were connected with herself and ghosts connected with other people. The ghosts represent their spiritual bodies, she sees people's twofold nature, double so to speak, being aware not only of the side which is perceived through the senses, but also of their psychic personality.

With all these strange experiences the Clairvoyante began to lose ground rapidly; when she came to Kerner in 1826 she was already in a very low state of health, underfed and even scorbutic. Refusing to take food is a sign of not wanting to live, whereas to be hungry means desire for life. Frau Hauffe shrank from taking part in life, she sought to open the door inwards and fasting helped her to do so. This is a well known technique of the ascetic, who seeks to kill desire and it is part of the practice of Yoga, the outer world is depotentiated in order that

the sight may be turned inwards. Kerner, who treats the case, observes it very faithfully if somewhat naïvely. He believes the nurse when she tells him that she cannot bathe the patient, for she is so light that she cannot keep her under the water. This recalls the trials for witchcraft. Witches were supposed to float and one of the tests consisted in throwing them into deep water. I attach no value to these stories of Frau Hauffe as facts, but it is important that people believed them of her, for this contributes to the picture of her personality. She developed a strange feeling or sensitiveness for the quality of matter, especially minerals. Kerner also records remarkable results from her crystal gazing. This art is well known in China and belongs to the magic of the middle ages. There are people who can read the past, the present and the future by gazing into a crystal, a glass of water or a mirror; in reality they are seeing processes out of their own unconscious. Frau Hauffe affords striking examples of this faculty when in a hypnotic condition. In the detailed record of all these experiments, Kerner tells us how he gave his patient a soap bubble to gaze into, asking her about her absent child; she saw it in bed where it was at the time and said she was glad to see it. When asked about Kerner's wife, she was also able to give accurate details about what she was doing at the time, although she was in a house some distance away. Looking into a glass of water, she once saw a carriage and pair, she even noticed that one of the horses had a white blaze on its forehead and minutely described the occupants and twenty minutes later it actually came into sight, corresponding to her description in every detail. I am not in a position to be able to prove any of this, but Kerner's statements coincide with general records of this kind that have been made all over the world for thousands of years.

The Clairvoyante developed yet another kind of vision which seemed to come from the heart region: she could intuit the contents of papers which Kerner laid on her heart; he tested her by writing on one sheet "There is a God" and on a second "There is no God". When they had lain for a few minutes on her, she returned them to him, saying of the first: "This one gives me the feeling of something", and of the second: "This one leaves me quite empty!" the experiment was repeated four times with the same result. As Kerner assures us that he did not know in what order they were placed, there should be no question of thought transference; but experiments in this field usually point to telepathy with a living person. William James' medium, Mrs. Piper, for instance, could read the contents of a letter when placed on her forehead, but the experiment failed when the writer had died.

The Clairvoyante had yet other visions which have their origin in a centre other than the brain and particularly one very remarkable vision which left Kerner utterly perplexed. I have felt much the same when confronted with such things in earlier days. This is the vision of the *Sonnenkreis* (sun circle). She experienced it in the shape of a real disc in the region of the stomach or solar plexus, it scratched her as it rotated slowly. It became at length so vivid, that she was able to make a very interesting drawing of it which I reproduce for you in a simplified form, as it is worth studying very carefully. (Diagram II, p. 34.)

I shall describe the circles, beginning with the biggest and going inwards and I shall speak of the three *outer* circles as opposed to the three *inner* circles.

Outer Circles.

The *Sun Circle* is divided into twelve parts, coresponding to the twelve months of the year. Under it lie five other circles and over it lies an *empty* circle. To us, in the West, the idea of the empty circle is somewhat mystifying, but any educated Hindu would know at once what was meant by it. As the empty circle does not appear in the drawing, the Sun Circle is the first circle or circumference.

The 2nd circle is divided into $13^3/_4$ parts, coresponding approximately to the lunar cycle; China even today uses the moon calendar. The whole is therefore a kind of wheel that has sun as well as moon divisions. This 2nd circle is the *Life Circle* which the Clairvoyante calls her calendar; each day she makes lines on it which stand for facts or experiences that have moved her pleasantly or otherwise. Whereas the lines from the Sun Circle to the centre are straight, these lines starting from the Life Circle are drawn at a tangent and miss the centre.

The 3rd circle, the *Dream Circle,* has again twelve divisions like the Sun Circle. It is difficult to explain, as Kerner's report is not clear about it. Spirits seem to wander between this circle and the Life Circle. The souls of animals also inhabit this Dream Circle, in fact the Clairvoyante considers that it is principally animals who have this circle in them.

Inner Circles.

The 4th circle, which is the outermost of the three *inner* circles, is divided by seven stars. It is called the *Circle of Stars.*

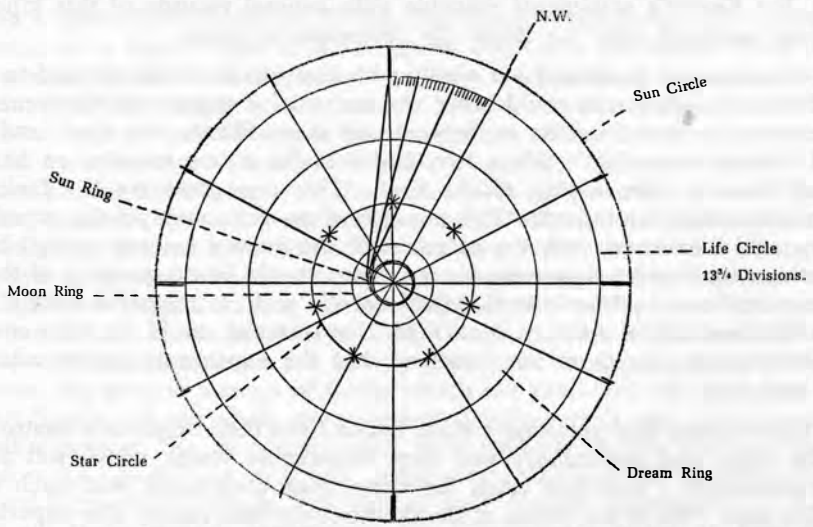


DIAGRAM II.

The 5th circle or 2nd of the *inner* circles is the *Moon Ring* and the 6th circle or the innermost is the so-called *Sun Ring.* It is bright and shines like a sun. In this centre the Clairvoyante meets her woman guide.

The circles lie under each other and follow a rotary movement, beginning in the N. W. She says of the Sun Circle, the largest, that it is a wall round her, inside which she likes to feel locked away from the outside world, which she distrusts. As we have seen, she recorded her experiences on the next circle, which is divided according to the lunar calendar and which she calls the Life Circle.

Of the Moon Ring, she says that it is cold and dim, the abode of the souls, they migrate from here to the sun or to the stars. This idea is very old and proves the Clairvoyante's vision to be a case of palingenesis. The Manichaeans explained the waxing and waning of the moon by the fact that when she is a crescent, she draws the souls of the dead to her and becomes filled with them, then turning to the sun, she gives them to him and becomes a young moon again. This idea travelled from Peking to the south of France in the notable heresy of the Albigenses. There are westerners who hold this belief today: Gurdjieff, of Fontainebleau, is convinced that the spots on the sun are caused by the unusual number of souls that migrated there during the war, and I have met two doctors who firmly believe him. Stars also have always been connected with birth and death; when a Roman Caesar died the astronomers had to find a new star to account for his soul. The Clairvoyante's Seven stars correspond to a mythological conception. Seven is a holy number, as all basic numbers are holy. This probably comes from the fact that the primitive cannot count further than ten, as he only has the fingers of his two hands for this purpose; in Swahili, for instance, there are only five native words for numbers. Numbers correspond to geometrical figures, for example:

2 = //
3 = /// or △
4 = //// or □

Beyond five, unless the man knows Arabic, everything is Nyingy and that may mean 6 or 10,000. During the first World War, a rumour spread that 10,000 Germans had crossed the border. Strong forces were sent to investigate and it was discovered that a patrol of six Germans had been seen! No one had known how many Nyingy meant. The primitive has a curious sense of numbers, a number is a quality: he sees a group of 2 matches plus 1 match not as 3, but as 2 two-matches and 1 one-match.

LECTURE VIII

8th December, 1933

The Sun Circle which we are studying is a very difficult and complicated affair, so we must keep the diagram which I gave you last time (p. 34) before our eyes in order to enable us to follow what the Clairvoyante says about the different circles. It is interesting that animals and spirits inhabit the same circle, it shows that she identified them to a certain extent. Here are some of her comments: "I feel five circles under the Sun Circle and above it one empty circle". So these circles are disposed in layers. Speaking of the Sun Circle, she says: "The real light of day and people lie outside the big ring for me, ... I like to draw people as hooks. I feel the spirit of all the people with whom I have come in contact, but I feel and know nothing of their bodies ... I cannot think of you (Kerner) as a human being, a body, you less than anybody. I feel you as a blue flame on the outer circle".

It is characteristic that she should see people in this ideal form, she denies them substance, seeing only their inner reality and in this way her inner world gains in concreteness. She says: "This outer ring with its circling flame seems to be a wall through which nothing can reach me. I am inside the ring itself. If I think I have got outside it, I am terrified, ... but when I feel that I am free within the circle a homesick feeling comes over me". She evidently identifies the outer ring with Kerner, he and the blue flame are her protecting wall. She continues: "I feel as if I were imprisoned in the circle". It is a kind of magic circle, the world that she dreads is outside and the positive life inside; she withdraws her consciousness from the outer world.

Speaking of the three *inner* or central rings, the Clairvoyante says: "In the first (the outermost one, the Ring of the Stars), where I seemed to see seven stars above me, I felt well; I spoke into the world in which I had been". She thinks of our outer world as a place in which she has been in the past, this world is an illusion for her compared to the reality of the inner world. "In the second ring (the Moon Ring) I never spoke, I swam over it. ... I looked into it several times but do not remember what I saw, I am afraid when I think of it, it is so cold and terrifying. This ring has the light of the moon". It remains with her as a vague memory, she merely floated over it. We find similar ideas in antique astrology and in the teachings of the ancients concerning the future of the soul. As souls can rise from the earth to the moon, so they can rise from the moon ring and descend again to the earth to be reborn.

She sees over the Moon Ring away to the sun: "The third circle (the innermost Sun Ring) is as bright as the sun, but its central point is still brighter. I saw an unfathomable depth in it, which became brighter as its depth increased, I myself

never reached it, but was only allowed to gaze into it, I should like to call it the Sun of Grace. It seemed to me that many other spirits also gazed into it and that everything which lives and moves there arises out of sparks from this depth .... It was in the clear light of the innermost ring, but not in its central point, that I always saw my female guide."

We meet the female guide here for the first time. All mediums have a control or guide, a kind of guardian angel. There are famous examples: Mrs. Piper, for instance, William James' medium, had a whole company of controls, a kind of general staff. A woman usually has a man as guide and vice versa. As a matter of fact we all possess this inner guidance, whether we are aware of it or not. When we think that *we* have come to some decision, a little objective criticism would sometimes show us that something else has settled it for us and often quite without our knowledge. We meet with this conception of a second guiding presence all over the world. Frau Hauffe sees her guide as coming to her from this inner Sun Ring centre. This centre is not in consciousness, but exists in the solar plexus, the centre of the *sympathetic* nervous system. It has been called thus since antiquity, because it is through *sympathy* that we can become aware of this light. This fact is recognised in India and there is a sect of navel contemplators who induce this inner vision through concentration and contemplation of the navel.

Frau Hauffe made a separate and interesting drawing of the second large ring, the Life Circle which, as we shall see, throws a new light on all these circles. This drawing is filled with the writing of the spirit world. This brings us to the phenomenon of glossolalia: the appearance of a strange language of which the person has no conscious knowledge and which sometimes, as in this case, has no conection with any known tongue. "The centre of this Life Circle is the seat of something which decides numbers and words and that is the spirit". So the centre is called *spirit* in the Life Circle and *sun* in the innermost Sun Ring.

All this sounds such phantastic nonsense that you probably feel that you would rather go no further. I felt like that too when I first came into contact with these things, but gradually I came to a better mind and saw that it is just these things that have been the really vital subject of human speculation for centuries. The Clairvoyante continues: "The central point of the Life Circle is the seat of the spirit, there he is in his right place, in the *Truth*". Here again we find one of those remarkable parallels that appear in this inner system: this centre, which Frau Hauffe endows with the attribute of Truth, is designated in Buddhism as Dharmakaya, the divine body of Truth. She goes on to say: "In the second circle round the central point of the Life Circle the spirit is already becoming dim". The spirit centre is gradually losing its intensity through radiation. And in the third circle the Clairvoyante sees the numbers which are the basis of her calculations. The Life Circle corresponds to 10, the Sun Circle to 17. I mention this only to show you that the magic of numbers begins here, it is always bound up with inner systems and plays an important rôle. 10 is the terrestrial number in Frau Hauffe's vision. In China it is the number of the earth whilst 7 is that of the sun, the spirit. We have no Chinese parallel for 17; the Clairvoyante regards it as the spiritual number.

I should like to go a little more deeply into the symptomatology of this case.

We have spoken of the patient's second sight and frequent clairvoyant dreams. Kerner gives us two further examples: one night she dreamt that she saw her uncle's eldest daughter leaving the house with a small coffin on her head. Seven days later this uncle's one year old child died, but neither Frau Hauffe nor any one near her knew of its illness. Another night she dreamt that she waded through water carrying a piece of rotten meat and that she met Frau N. who anxiously enquired what she was going to do with it. The dream seemed to have no meaning, but a week later Frau N. died, giving birth to a dead child, whose body had already begun to decompose. The water in the dream stood for the amniotic fluid.

Frau Hauffe had visions of ghosts which were of a similar clairvoyant character: "I often see many ghosts who have no connection with me and again others who turn towards me and with whom I can speak and who remain near me for months. I see them by night and by day, whether people are present or not ... while I talk with them, I remain aware of all the usual familiar objects ... The ghosts appear to me as a thin cloud which one expects to be able to see through, but I cannot do so. They throw no shadow ... The better ghosts appear light and the bad ones dark." The ghosts also produce sounds: strange knockings, noises as of gravel or sand being thrown or as the rustling of paper, shuffling, sighing, etc. The sounds which the Clairvoyante mentions are typical of spook stories. She never gets away from this unearthly throng, they wake her out of her good sleep. If her eyes are closed she does not see them and says that she is not sure if they are visible in the dark, but she feels their presence and their touch is unbearable. Other people and animals in her neighbourhood were sometimes aware of them as well. The ghosts of people she has known look much as they did in life except that they are grey and colourless.

LECTURE IX

15th December, 1933

The phenomena with which we have been especially concerned in the Clairvoyante's experience, fall under three heads:

1. Supernatural sense perceptions (clairvoyance, etc.).
2. Ghosts and Spirits.
3. Vision of the Sun Circle, or Mandala (Mandala is the Indian term for circle).

1. *The Supernatural sense perceptions* consist principally of clairvoyant phenomena. They appear in space and time. At first it may seem nonsensical that such unnatural things can happen and I am aware, from the reactions that I have received, that a large part of my audience looks upon the Clairvoyante's case as a very exaggerated one. This is, however, sheer ignorance. We simply do not know how common such experiences are. Everyone of us has Frau Hauffe in our unconscious, but the human psyche is amazingly unknown. Such a mass of irrefutable evidence exists, however, that we cannot overlook these phenomena, and, as a psychologist, I handle these things too frequently not to believe in them. We should approach such things with an attitude of unlimited patience, allowing the material to work upon us in its own way. But in this field it is very easy to deceive ourselves, we cannnot be too careful how we sift our material, for we are on dangerous ground.

We must assume, then, that at any rate some of the reports of the Clairvoyante's strange experiences which I have given you really correspond to the facts. After so many years it is of course impossible to verify them, but such things really do occur and I have met with similar cases. I should like to stress the fact that intense withdrawal from outer reality brings about an animation of the inner world which calls forth these phenomena. People like Frau Hauffe, whose psychic energy has left the outer world, have such experiences; it is simply a fact, even if it is a very inconvenient one, which we must take into account. The existence of such things is only denied by those who are determined to prove their own theories of the universe, so determined that they simply ignore everything that does not fit in with them. Such people deny these phenomena any scientific validity and leave any inconvenient and too obtrusive facts to the poets. But psychology, of all things, demands that we be honest and shut our eyes to nothing. This brings us to the strange problem of the relativity of space and time.

We have fixed ideas about these and when we meet with facts, such as those experienced by Frau Hauffe, we are greatly disturbed for these phenomena go right against our usual conception of the absolute validity of space and time. Some of the cleverest people, however, have always questioned the absolute

character of space and time; Kant, for instance, had such doubts when he wrote: "Space is a necessary a priori conception, which lies at the base of all external perceptions. One can never conceive of there being no space although one can quite well imagine finding no objects in it." Space is a pure conception, the condition a priori of all spatial experiences generally. It possesses "empirical reality" and is the frame of all outer experience. Time is "the formal condition a priori of all phenomena". Time as inner sense (space being the outer sense) has «subjective reality". It would be difficult to challenge these formulae. Modern physics have also come to doubt the absolute character of space and time. If they are relative factors they cannot possess absolute validity; we have to assume that an absolute reality would be differently constituted from our space and time reality. It is possible then that phenomena appear which are not subject to the laws of space and time. The psychic facts have neither length, breadth, nor weight, but are essentially spaceless, and it is exceedingly difficult to determine their duration. We are unable to measure the time in which a psychic process takes place; we can measure the psycho-physical reactions, but psychic things in and for themselves cannot be determined by time. On the contrary, we often experience the fact that psychic events do happen in an unbelievably short fraction of time. It has been proved over and over again that very long dreams can take place in the shortest time imaginable. You dream, for instance, of long military preparations, then war is declared, it breaks out, the guns thunder ... and you find that you are being called in the morning. Did the endless dream happen between the first knock and the last, or did it start earlier and lead up to the moment of the knocking from an anticipatory knowledge of the very second in which the knock at the door would occur? Another long dream culminates in your head being cut off and at that very instant the canopy of the bed falls on your neck. It is common knowledge that in the second before they drown, people can see their whole lives pass before them in a flash. This can also happen when falling over a precipice. Thus we get endless examples of a different space and time reality which cannot be grasped by the empirical mind.

I have chosen the case of the "Clairvoyante of Prevorst" in order to show you how intense introversion causes the characteristic peculiarities of the psychic background to come out into the light of day, for it is very important that we should understand this inner life. Numerous examples show us that without doubt everyone of us is capable of having anticipatory dreams. Read J. W. Dunne's book: "An Experiment with Time", where the author relates the dream he had in Africa, describing the terrible Martinique earthquake the night before the newspaper accounts reached him. He was in touch with something which had not yet reached his sphere of consciousness.* Dreams border all the time on things which are right outside our space and time conception. Dunne speaks of a displacement in time. It is as if a slip occurred in the time we are familiar with and enabled us to see round the corner into another order of time.

2. *Ghosts* and *Spirits.* These phenomena are projections from the background of the psyche, autonomous inner images of a subjective nature, obeying no conscious intention, but coming and going at their own volition. We all experience

* J. W. Dunne "An Experiment with Time", Part II, Chap. VI, p. 34 ff.

these autonomous contents, only they strike us in different ways, for instance when we say: "it has suddenly occurred to me" or such and such a thing has «just come into my mind"; if we stood a little closer to Frau Hauffe's make up, we should say that we saw a ghost; or again if we were nearer to the lunatic, we should declare: "A voice told me so and so." A man walked down a London street, taking no notice of the names of the shops or the advertisements, but he heard a loud trumpeting voice announcing them. We have this sort of thing within us, but we are unaware of it till something goes suddenly out of gear and out it all pours. It is only through a certain effort that the conscious registers what it encounters; that which is not in its focus is also recorded, but it fails to reach consciousness and remains unconscious. This shows us that the psyche is not identical with consciousness. The threshold of consciousness, where the unconscious is forever intruding, is very indistinct: we notice things and do not really notice them, or we forget them and they suddenly appear. All we have ever heard lies dormant in our unconscious till something provokes it and it walks out autonomously.

A patient was once brought to me in a very neurotic condition, she was a girl of 18 who had been most carefully brought up and had led a very sheltered existence; yet, to the horror of her family, she now swore with a fluency that a bargee might have envied. I was asked how she could possibly be acquainted with such a vocabulary? I could not tell just where she had heard such language, I could only suggest that she had, for instance, heard navvies and carters swearing at their horses. The street is full of such things and the unconscious always sees and hears everything, but it requires a great effort of concentration to register this consciously. If the light were suddenly to go out and you could no longer see me, you would not be likely to think that I had ceased to exist, yet it would be no more foolish than to assume that the contents of the psychic background only exist when we can see them. These autonomous things follow their own laws and not ours. The ancients understood this far better than we do, they did not speak, therefore, of being in love but of being possessed or hit by a god.

We do not only experience these psychic contents as a state of possession, but also as a sense of loss, for the unconscious can steal away fragments of our conscious psyche and rob us of our energy. This is what has happened when we say that we have "keine Lust" (no inclination) for something or other. The primitive would say that he had lost one of his souls, for he believes that he has many, and he would lie on the ground trying to remind himself who he was. We are moved by the same instinct when we bite our nails during a dull lecture to remember who is sitting there, for we are in danger of partially losing ourselves. The psyche has a great desire to become whole and to collect back its scattered parts. When we say: "I jumped out of my skin", or "I was beside myself with rage", we mean just the same as the primitive when he says: «I have lost a soul." We cannot escape being influenced by psychic contents, it is our natural condition; therefore I always feel very suspicious when somebody assures me that he is very normal, too many normal people are just compensated madmen. The really normal man has no need to be always correct, or to stress his normality; he can be possessed by an idea, a conviction, a feeling, he can live all sides of himself and do many foolish things.

3. *Mandalas.* This third phenomenon, the circle or mandala, is one of the most remarkable in existence. Unfortunately it is very little known, although it is a fundamental expression of the human psyche. Up till the present, this phenomenon has been given very little consideration, and yet mandalas occur all over the world. Since man has existed, the circle has had its symbolic and magic meaning, we meet it everywhere, from the sand paintings of the Pueblos to the mandalas of the Chinese and the same basic elements are always present.

It is really necessary that we should realise that such things exist, even if we know nothing of them. I have purposely used a case of Kerner's and not one of my own in bringing this phenomenon to your notice, so that there could be no question of influence or suggestion. When I was a student, I came across a girl of fifteen who was a somnambulist, gifted with second sight and she produced a circle very similar to the Clairvoyante's.* She spoke of the central point as full of energy and radiant light and of the second ring as cold.

Whereas the Clairvoyante of Prevorst looked upon her circle as a wall, protecting her from the darts of the *outer* world, the magic circle has, from time immemorial, been used as a protection against the *inner* world, the world of spirits.

* See C. G. Jung: Collected Papers on Analytical Psychology. Translated by Dr. C. E. Long. Chap. I.

LECTURE X

12th January, 1934

Last time we brought the case of the Clairvoyante of Prevorst to a close. She was a case of pure introversion, everything in her turned away from the reality of the outer world. Reality as we know it had no value for her, indeed she defended herself against it; but another kind of reality appeared which is unknown to us, of which we only hear in legends. This is the background of the psyche and it was as substantial to her as outer reality is to most people. Where we live among real people, she dwelt among spirits, where we see the real sun and moon, she saw the inner sun and moon. This is the result of very pronounced introversion, wherever it exists in such an extreme form these experiences are its natural outcome. When questioned about these inner experiences people will usually deny them, and for several reasons. Firstly because they feel shy about them and are afraid of exposing themselves to ridicule; the Clairvoyante, however, was too deeply convinced of the reality of her experiences to be troubled by such fears. Secondly, people are as a rule afraid of these things, for they have heard that they belong to the field of psychiatry. Thirdly, because people frequently remain unconscious of these experiences, and as a consequence they suffer indirectly from symptoms.

In every case of very pronounced introversion, the three groups of phenomena, which I mentioned in the last lecture, occur: first, experience of the relative character of space and time; secondly, the autonomy of certain psychic contents and thirdly, the experience of symbols belonging to a centre which does not coincide with the centre of consciousness and which is equivalent to an experience of God.

It is true that the Clairvoyante's was a border line case and that these cases are rare, but we do meet with them. Cases of extreme introversion which is being compensated by extraversion are more frequent; these will seem less remote to us than the case we have been studying and we shall then see more clearly how near such experiences are to us all. If people are not fated to die in a state of complete introversion, this compensation must take place. The inner background then becomes less intense, it is clouded over and all sorts of elements of an outer reality begin to mingle with it, till the psychic background is finally translated into the banality of daily life. We will consider this compensation in its main stages, not in regard to any particular case, but as I have been able to observe it generally.

1. The inner centre gradually disappears, the vision of the inner sun grows dim; spirits still persist and phenomena of a telepathic nature which are characterised by deviations from our laws of space and time.

2. Autonomous spirits or figures disappear, only dreams and intuitions, sudden warnings and inspirations remain. At the same time, certain peculiarities appear in consciousness: the memory is unreliable and this partial amnesia cannot be accounted for rationally. These disturbances are all that remain of the autonomous phenomena. Primitives explain lapses of memory by the presence of ghosts and witches who suddenly steal away the content.

3. The whole psychic background disappears, no phenomena remain and the memory is normal. Psychic events do not seem to exist any longer. But the more normal the attitude becomes, the more we find a defense mechanism being set up against the contents of the psychic background which no longer appear attractive. Such people have resistances against these inconvenient psychic elements and begin to built a thick wall of rational scepticism and scientific attitudes round them, hoping to lock out and banish them altogether — and if something does creep through, it is dismissed as "merely psychological". But on account of this splitting off, a regular witches' sabbath of incompatible complexes goes on behind the wall. The conscious also grows too strong in proportion to the degree in which the psychic background is walled off. These people begin to consider themselves very interesting and important and thus become most dreadful bores; this is an inflation of the ego and is a neurotic condition. Because they have a wrong attitude, and really know it, they become hypersensitive (over sensitiveness is always suspicious!) and a regular egg dance has to be performed around them in order not to tread on their psychological toes.

4. This unbalanced condition improves when extraversion really sets in and all thought of the wall and what it hides is forgotten. The person then leaves all introspection behind and turns towards the conscious world with a sense of relief and freedom. His friends will push him still further along the path he has chosen: he must meet people, he must travel, he must throw himself into something, fill up his time, use his will etc., these people become real acrobats of the will. The objective values now act as so many magnets, to be normal and healthy is of the first importance — but do we really know what to be "normal" means? The inner world is now completely in the dark and appears only here and there in the form of slight disturbances. Such a person says that he is happy and that he feels splendid. He adopts the attitude of "healthy mindedness" towards life which is typical of the American, built up entirely on the extraverted principle. All seems to go swimmingly, he overflows with wonderful descriptions of his family and his enviable lot, till one day he goes over into the opposite and appears with a face a yard long, because he has had a bad dream. Dreams are invasions from the Hinterland, from time to time the shadow from behind the wall announces itself.

A patient once came to me in exactly this exaggeratedly extraverted condition. I advised him to take an hour off every day and spend it with himself. He jumped at the idea, saying this would enable him to play the piano with his wife, to read, to write etc., and when I objected to one alternative after the other and with great difficulty made him realise that he was to be really alone, he looked desperate and exclaimed: "But I should become melancholy!"

5. The peak of extraversion is reached when the inner world becomes entirely unconscious and the person is identical with what he would like to be or thinks

he is. We can often observe this in people who have been successful in life, they *are* their profession, for instance, and nothing else ;they are identified with the object and have no idea what their subject is like. Such people appear to be wonderfully adapted to their surroundings and radiate their marvellous rightness. They have given themselves up to a cause, they are no longer themselves, they are their position, their profession, their cause, and are already living in their biographies. There is a good story about a Basel parson which illustrates this condition admirably (psychology consists of good stories!). He was full of zeal for the welfare of his congregation and eager to provide it with the recreation he felt it required, but he was poor — such people choose their parents badly and never have any money, they always have to beg it from others! On his rounds among the richer Basel citizens, he called on a very sarcastic professor of theology who was well furnished with this world's goods. After much pleading, during which the professor remained unmoved, the parson leapt up in a rage, screaming: "Der Herr will es!" (The Lord demands it!) The professor, pointing at him, replied "*Der* Herr will es." *(This* lord demands it.) This road leads to the illusion that what I, a lamentably small ego, want, is the will of God.

But this outward movement is not just ridiculous, for it is part of the psychological growth of man. It is a right attitude for children and young people who have to forget the psychic background in order to go wholeheartedly into the world where they must make their way. Youth has to build many walls in order to shut off the background from the ego, so that it may believe in the outer world; for to remain under the fascination of the inner images causes hesitation and lack of accomplishment, and to live, to be wholly devoted to something, is also an art which must not be despised. Getting into life is absolutely essential to young people. One could argue that they should not hear the things of which I have been speaking, yet those among them who are philosophically, religiously or artistically minded, must know that something exists besides the outer world; for if they misplace the values which belong to the inner world and try to see them outside, their world picture will become distorted. Many difficulties arise from the fact that relationships and other outside values are treated with an importance which they do not deserve.

LECTURE XI

19th January, 1934

I shall begin by giving you a diagram (diagram III, p. 47), the Right side of which illustrates the outward going development which we were discussing in the last lecture. The centre is the subject to which everything is related.

Right side of diagram.

We do not perceive people and objects as they really are, we see rather an image of them, for we are always caught in subjective prejudices which have the effect of a kind of fog. This peculiar element surrounds us and has a deceiving and distorting effect upon our perception and colours our impressions. It is the greatest possible art to see people and things objectively, and the more important they are, and the nearer they stand to us, the thicker the fog becomes; we can even be completely caught in our own unconscious assumptions. William James calls this fog the "fringe of consciousness". The further things lie from us the more objective we can be, and in the sphere of abstract ideas (Section III + in diagram III) an impersonal or non-ego way of looking at things exists, which is quite free from subjective prejudice.

It is impossible to live entirely in the personal attitude, the non personal catches us somehow; we need both personal and impersonal points of view. To approach the Divinity has always been felt as an escape from the futility of personal existence. I once saw something very touching in the newly excavated tomb of a Pharaoh: a little basket made of reeds stood in a corner and in it lay the body of a baby; a workman had evidently slipped it in at the last minute before the tomb was sealed up. He himself was living out his life of drudgery, but he hoped that his child would climb with Pharaoh into the ship of Ra and reach the sun.

But the personal element is also necessary in life: a woman once came to me absolutely broken down because her dog had died. She had drifted away from all human contact, the dog was her only relationship; when that disappeared she went to pieces. The primitive makes no distinction between the personal and impersonal: "L'état c'est moi", as Louis XIV said, is just how the primitive king looks upon his kingdom.

Nature simply produces a thing, she never tells us her laws, but human intelligence discovers them and makes abstractions, classifications according to sex, age, family, tribe, race, nation etc. These are natural classifications, but they correspond to abstractions so they belong to Section III + in diagram III. Abstractions can become more important than the human unit, it is a question here of "how many"? Not of "who"? The abstract sphere also contains groups which are

characterised by an idea: the state, the church, parties, societies, isms etc. These groups have the peculiarity of looking upon themselves as something superior, they usually possess a symbol, the cross, the crescent, the sun, the star, the swastica, and so on. The totem animals of the nations are also to be found in this zone: the Prussian eagle, the British lion, the Gallic cock and so on. Symbols such as the sun symbol belong to the sphere of highest ideals (Section IV + in diagram III); the sun often symbolises the father, the life giver. This brings us to the end of the right side of the diagram, the side of the conscious.

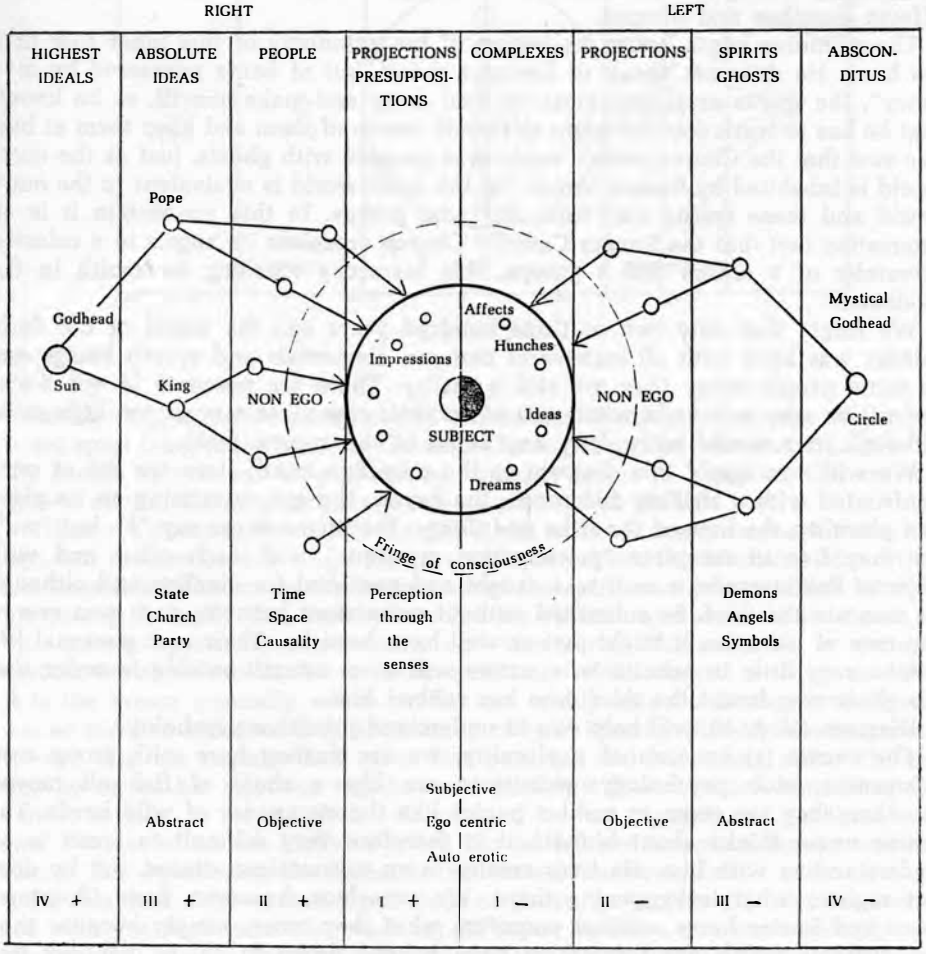


DIAGRAM III.

Left side of diagram.

The side which we shall now consider is the dark shadow side which we do not like to think about and yet it constantly invades our every day life in the form of bad moods and sudden tempers. We know very little of this dark sphere, but as a working hypothesis let us visualise it as it appears on the Left side of the diagram, the unconscious side, where ghosts and phantoms take the place of people and objects.

Inside the "fringe of consciousness" is the land of projections, of affects and moods of an inexplicable nature; dreams and phantasies reach us through this sphere and so called hunches and inspirations. Here again the fog circle influences the contents of this circle (Section I- in diagram III) with unconscious assumptions. It is the spirits (Section III - in diagram III) which give rise to these affects, hunches and dreams.

The primitive has a better realisation of the autonomy of this inner side than we have. He does not speak of *having* a mood, but of *being possessed* by one; "they", the spirits or ghosts, steal his soul away and make him ill, so he knows that he has to work day and night to remain aware of them and keep them at bay. We saw that the Clairvoyante's world was peopled with ghosts, just as the outer world is inhabited by human beings. So the spirit world is equivalent to the outer world and these spirits also form different groups. In this connection it is an interesting fact that the Roman Catholic Church organises its angels in a celestial hierarchy of 9 orders and 3 groups, this hierarchy reaching its zenith in the Godhead.

We forget that only two or three hundred years ago the world of our forefathers was alive with all manner of demons, elementals and sylvan beings and to some people today they are still a reality. There are peasants in our Swiss mountains who believe in witchcraft when their cow gives a quart too little milk, although they would hotly deny any belief in the supernatural.

We will now apply this diagram to the primitive mind. Here we are at once confronted with a striking difference: the centre, the ego, is missing, in its place is a plurality, the men of the tribe and things. Primitives never say "I", but "we", for they live in complete "participation mystique" with each other and with objects. For instance, a man was caught and punished for stealing and although he was not the thief, he submitted without resentment because, as it was one of the men of his tribe, it might just as well have been he. Their own personal life means very little to primitives, a native will even commit suicide in order that his ghost may haunt the thief who has robbed him.

Diagram IV, p. 49, will help you to understand primitive psychology.

The centre (1) consists of a plurality, we are dealing here with group consciousness, mob psychology; primitives are like a shoal of fish all moved together, they are given to sudden panics like the stampedes of wild herds. The native never thinks about himself, it is therefore very difficult to come to an understanding with him. He lives mostly in an unconscious dream, but he does not register what is happening there. We ourselves, however, have Christmas trees and Easter hares without enquiring what they mean, simply because they are customs which our forefathers have handed down to us. Is that any less unconscious? Yet we assume that our consciousness is in every respect superior

to that of the primitive! Many of us live with no ego consciousness; neurotics, for instance, are frequently completely identified with their surroundings, they have no "I", but say "we" meaning the family, down to the uncles and aunts! Their only standard is what others think. A lawyer once said to me: "You can do anything provided other people do not know it." But if you suggest to such people that they have no individual morality, they are utterly bewildered.

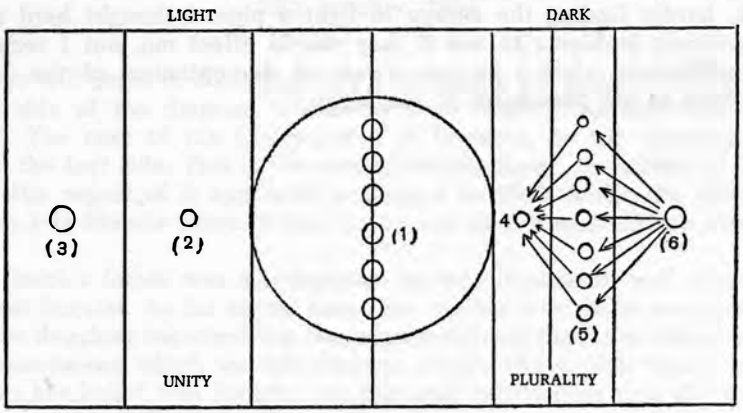


DIAGRAM IV.

In this diagram again a very definite classification exists: one man of the tribe is set apart from the others, the Chief (2); he represents an idea and stands before the people as the man who possesses mana, it comes to him from the universal source of life, the sun, Adhista (3), the positive god of day.

When we come to the dark side, the circle is again empty because there is no ego, but further back a single figure stands out again, the Medicine Man (4); he has immense influence as the interpreter of the spirit world from which he draws his power. Actually this dark sphere has no definite and separate existence, for its contents appear as outer reality and vice versa. The primitive is quite uncertain which is which, he is never quite sure if he dreamt a thing or did it; it is the dream generally which pushes out reality into the background. Dreams are so vivid to him that they are usually obeyed literally. An African negro once dreamt that his enemies had taken him prisoner and burnt him alive. The next day he called his relatives together and implored them to burn him. They consented to do so to the extent that they bound his feet together and put them in the fire. He was of course badly crippled, but he did not complain, for he was convinced that by obeying the dream he had escaped a worse fate.

On this dark side we find a multitude of ghosts and spirits (5), who are connected with the dark principle, Ayik (6). Whereas Adhista, the sun, rules the conscious side, here in the darkness Ayik reigns, he is the night wind and moves around, perpetrating black magic.

When I tried to speak to the natives of this dark god as of a second god, they protested: "No, there is only one god!" Then I saw that only one reigned at a time, from 6 a.m. to 6 p.m. Adhista, the beloved god of light where everything is good and beautiful and from 6 p.m. to 6 a.m. Ayik, the uncanny, the much feared god of darkness and evil. What is true for the day is reversed at night. During the day primitives forget their troubles, they lie around in the burning sun which acts like a narcotic. The European cannot help being affected by this attitude, in such a temperature nothing matters. I experienced this in Africa, as I lay in my hammock, hardly finding the energy to light a pipe. I thought hard of all my most depressing problems to see if they would affect me, but I remained absolutely indifferent. Then I became aware of the optimism of the day which switches over to the pessimism of the night.

LECTURE XII

26th January, 1934

Today we will begin to study the case of a psychic personality which illustrates the *Right* side of the diagram which we were considering last time (Diagram III, p. 47). The case of the Clairvoyante of Prevorst, on the contrary, belongs entirely to the *Left* side. This is the case of Hélène Smith, described by Théodore Flournoy. His report of it appeared in Geneva in 1900, under the curious title: "Des Indes à la Planète Mars. Etude sur un cas de somnambulisme avec glossolalie."

Hélène Smith's father was a Hungarian, he was intelligent, well educated and an excellent linguist. As far as we know her mother was Swiss and it was from her that the daughter inherited the remarkable psychic faculities which led to the peculiar phenomena which we are about to study. The mother was a convinced spiritualist; her belief was founded on personal experiences and she was gifted with second sight. Hélène's brother spoke of having experienced strange phenomena and evidently could also have been a medium. Besides this, we learn that Hélène was brought up in a modest milieu, the family being rather poor and this fact had a considerable influence on her later attitude towards life.

Hélène's character was excellent and Flournoy emphasises her intelligence and her natural dignity. She was baptised in the Roman Catholic Church, but she was entered in the register of the Protestant Church a few months later, and was educated at a (Protestant) State school, where she was a very good pupil, if somewhat inattentive owing to her active inner life. As she grew up, she was apprenticed to a large store where they thought very highly of her. From childhood she was given to day dreams which, though they bordered on visions, were not neurotic symptoms. She was so interested in these phantasies that she liked to reproduce them in drawings and embroideries.

When Hélène was fourteen, she had a very impressive vision of a light and unknown letters appeared at the same time. Then she frequently had the vision of a man, wearing a wonderful embroidered garment, who stood beside her bed and frightened her. She complained of being followed in the street by strange men, but whether they were objective or phantasy figures was never proved. Her writing was liable to be suddenly disturbed, letters being left out and replaced by strange signs. She had an increasing feeling that spirits were near her and that she was protected by a guardian angel. When she was ten, a big dog attacked her and a monk wearing a brown habit and a white cross on his breast, saved her by chasing the animal away. Later, in any difficult situation, if a man for instance became too pressing, the monk would come to her rescue. At twelve years old she used to start whenever the door bell rang, for she was convinced that her

phantasy would come true and expected daily that a distinguished man would drive up in a magnificent carriage, to carry her off to the far-away land to which she belonged. She had a pronounced fear of the world and shunned people. She was somehow never really happy, and her pride and ambition chafed against humble surroundings which left her strong personality unsatisfied. When she reached the age of twenty, however, her condition rather improved and her fears slowly disappeared. We might have expected that she would marry, but her guardian spirit, the monk, was always there to whisper that the right man had not yet turned up, thus keeping her away from the natural experiences of life. She had, however, fundamentally a great deal of temperament, and the prospect of remaining an old maid was one of the causes of her unhappiness. Her strong personality had to find an expression somehow.

In 1892 Hélène came into contact with spiritualistic séances for the first time; she was introduced to the group of Mme. N. in Geneva, but it was a very mixed gathering. Hélène soon revealed herself as its leading medium. At first the spirits conveyed their messages through automatic writing, but before long, in a state of trance, she had the following remarkable vision: a balloon appeared, which was sometimes light and sometimes dark, bright ribbons flowed out of it, which changed into a radiant star. In a further sitting the star developed into the grimacing face of a kind of devil, he had red hair which gave place to a bunch of roses, out of which a little snake wriggled. These visions are very typical, the things that Hélène sees correspond to inner possibilities: phantasies, spirits, light etc. She had recently watched a balloon go up in reality and it might be argued that this event was simply reproduced in the vision, but the causality is of no importance here. It was the vision on the contrary that seized upon the balloon as a good image for the thing which was seeking expression in consciousness. Hélène saw the light first and only remembered the actual balloon afterwards. The sequence of these visions is an excellent illustration of enantiodromia: the light balloon becomes dark; the star, which is always the symbol for something particularly elevating, changes into a devil and a snake emerges from the roses; pleasant things turn into ugly ones and vice versa, things go over into their opposites.

At this period Hélène also had visions when alone at home and other phenomena occurred. For instance, once during business hours a certain pattern was lost; the man in charge, who was considerably troubled, told Hélène about it and she answered automatically: "It was sent to Mr. J." At the same time she saw the number 18 and she added: "It was sent to him 18 days ago" — and this turned out to be the case, although she could have had no knowledge of the actual facts.

In the spiritualistic sittings with Group N. Hélène gradually developed a high degree of somnambulism, in which the guide and shadow spirit came into action. About this time she became acquainted with Flournoy who was deeply interested in these phenomena. He observed, even at the first séance which he attended, that Hélène was liable to one-sided anaesthesia, for instance, she would lose all feeling in the right hand whilst the left would become hypersensitive; when her right hand was hurt she felt nothing, but after some time the pain would appear in

the left hand; if asked to lift the right hand she would raise the left, insisting that it was the right.

Hélène's control, a masculine and very personal figure, now appeared in the séances; he would take possession of her right arm and wrap out messages while she was apparently conscious and still able to converse with the audience, but later he actually spoke through her mouth with a gruff, masculine voice. When he wrote through her his handwriting was absolutely different from hers. This control was completely autonomous, sometimes he would not appear for weeks although Hélène invoked him; he obeyed neither the medium nor the audience for he had more personality than the medium herself. At first his character was somewhat undefined, but he soon showed definite characteristics: for instance he had poetic gifts and announced himself as Victor Hugo, although the sentimental stuff which he wrote shows that the real Victor Hugo had no connection with it! For five months he held the stage, then a rival appeared, a certain Léopold, with a gruff voice and an Italian accent. He behaved rudely to Victor Hugo, making fun of his verse. The newcomer would have liked to blow up the whole group which he disdained, considering it inferior; but he wished above all to push his rival out of the way, for he was openly in love with Hélène and showed it passionately, disturbing the séances with his jealous scenes. His manner was arrogant and overbearing and he was determined to be sole master of his medium. He wrote at first in her writing, but later in his own. Victor Hugo protested at first, but gradually he gave way and when Hélène was persuaded to leave Group N. he disappeared altogether.

Flournoy, who observed these phenomena very closely, considers Léopold to be the result of auto-suggestion. This marvellous word, which means nothing, had a particularly happy ring at that time, for in 1899 the idea of auto-suggestion was the fashion and was welcomed as an explanation for everything. Flournoy, in speaking of auto-suggestion, implies that the medium has taken it into her head to imagine such a figure. In reality we imagine nothing, *it imagines itself*. This reminds me of the story of a traveller who once persuaded an Indian to speak of his experiences; they were altogether too irrational for such a highly educated, sophisticated man and his comment was that the Indian had simply imagined it all! The Indian replied: "Who do you suppose imagined it for me?" How often do we act from the assumption that we have voluntarily thought so and so or that it is our intention to have imaginations? We do not ask ourselves: "Have I imagined it purposely or did it imagine itself?" It is too disconcerting to have to admit that something exists in us over which we have no control, and the fact that it can tell us things and act through us is altogether too uncanny; it is as bad as discovering somebody under our bed. Auto-suggestion is therefore a very comforting idea — but if we ignore the true facts, the psyche is shorn of its helpful powers. Flournoy would have done better to say: "Léopold suggested himself to Hélène."

Léopold did not suddenly spring into existence when he appeared as a control, he was always present in Hélène Smith, he was part of her psychic structure. His first appearance was in the form of the monk. The light of consciousness has only to travel a little to the left, to the unconscious side, for such figures to become visible. William James had a true understanding of these facts when he said:

"Thought tends to personal form." * When consciousness leaves its sphere on the right side, and moves over to the left, ideas become personified and autonomous. This is what takes place when mediums are in a trance, everything is reversed, for the psychic picture comes up and the guide or control is in command. Mediums then receive all manner of information that they could not possibly know, often of a sinister character. Something like this is probably the origin of the Italian word "sinistra" (left), for these things are often very unfavourable.

* William James. Principles of Psychology, New York, 1890 - Vol. I, p. 225.

LECTURE XIII

2nd February, 1934

From the reactions that I have received from some of the youthful members of my audience. I am aware that they object to so much factual material and would like me to give you more of my own point of view. I consider that I have done this pretty freely already, but you must bear in mind that I set out to give a course of lectures on modern psychology and that subject comprises a great many people besides myself. On the other hand, factual material is an indispensable component of such lectures, we have to deal with the whole psyche and we must keep close to the warmth of the human herd, or we should get lost in cold theories. I should like to repeat that the cases we have been discussing are not unique or abnormal, as some of my audience still seem to think, they lie more or less hidden in the unconscious of ordinary people. It is true that few have these actual experiences and therefore it is an exceedingly difficult task to make them comprehensible, but it is a necessary preparation for the study of modern psychology.

To proceed with our case, Léopold is the figure who acted for years as Hélène's guardian angel, interfering with her from time to time especially in critical situations. He is a shadowy figure from the dark unconscious background, with initiative of his own. We cannot treat this phenomenon merely as a disturbing element, it possesses intention and intelligence and is not just an automaton.

During a sitting with Group N. Hélène had the vision of a conjuror waving a magic wand over a carafe of water. This figure was interpreted as Joseph Balsamo because Alexandre Dumas in his novel: "Mémoires d'un Médecin, Joseph Balsamo", describes a similar scene.* The guide himself then said that Léopold was only his pseudonym and that he was in reality Joseph Balsamo, or rather Cagliostro, under which name the famous magician and arch imposter of the XVIIIth century fooled the world. This led to a whole romance, for Hélène imagined that she had been Balsamo's medium in a former existence and that she was the reincarnation of his Lorenza Feliciani. She only gave up the idea when she realised that Lorenza was a creation of Dumas' and had never existed in reality.

Léopold then told Hélène that she was Marie-Antoinette who played a rôle in the famous "scène de la carafe". In Dumas' novel Marie-Antoinette meets Joseph Balsamo in the Château de Tavernay where she is resting on her way to Paris. He is gazing into a carafe of water and sees her fate. When he refuses to reveal it to her, Marie-Antoinette kneels down and looks into the carafe herself and faints away. As a result of this story, Hélène got into her head that she was a

* Alexandre Dumas. Mémoires d'un Médecin, Joseph Balsamo. Chap. XV.

reincarnation of Marie-Antoinette and had a love affair with Balsamo. As Cagliostro was very much en vogue at the court of Louis XVI, it is probable that the Queen also consulted him, but the love episode is certainly a creation of Dumas' fertile imagination.

The name Léopold intrigued Flournoy, and rightly, for such names often hold a deeper meaning than is at first apparent. A friend of Flournoy's suggested that its choice hung on the three consonants L.P.D. These letters stood for the device of the "Illuminati". In the introduction to his novel Dumas describes a meeting of the "Illuminati" and Free Masons of all countries on the Donnersberg near Mainz in 1770. He tells how a stranger (who is no other than Joseph Balsamo) begs to be admitted to the society and gives himself out as "The one who is". The president confirms him as the "enlightened one", for on his breast he bears the three letters L.P.D.; the delegates from all the countries, Swedenborg and Lavater among them, recognise him as their leader and ask for his commands. His aim is to abolish the monarchic system within twenty years, with the help of his followers, and to introduce a new and universal order. For this purpose all representatives, in their respective countries, must work for the destruction of the royal fleur de lys under the device "lilia pedibus destrue" (L.P.D.). This is not quite historical, for the order of the "Illuminati" was founded by Adam Weishaupt only in 1776; the latter went to France to prepare the revolution. The order was destroyed there and had practically disappeared in that country by the year 1800, but it was revived in Germany in 1880. This society had a way of adding all famous men to the list of its members, in its early days Goethe and Herder, for instance. These historical facts are important in this connection because they are symbolic; they characterise the interesting point that Hélène's spiritual leader, Léopold, is a member of a secret society. This is significant because Léopold is not a unity, but a plurality, he is at once the monk, Victor Hugo, Balsamo-Cagliostro and Léopold himself; we must bear this in mind. When asked about his name, he said that he had taken that of a friend belonging to the House of Austria.

He now succeeded in writing with the medium's hand. There would often be a long struggle with the pencil, for Hélène was used to holding it between the first and second fingers and he insisted on the ordinary way, which gave her cramp. The writing was old fashioned and the spelling that of the XVIIIth century; but it bore no resemblance to Cagliostro's authentic handwriting. The control neither spoke nor understood Italian, although he spoke through the medium with an Italian accent.

One of Léopold's peculiarities was to give very evasive answers to direct questions. His style was very wordy, he wrote verse in the manner of a "Victor Hugo inférieur" and he flowed over with moral and philosophical talk. His memory was far better than that of the medium. Hélène often had the feeling that she was identical with her guide, to the point of her actually *being* Léopold, although Flournoy says that she never lost her own identity. The identification with Léopold happened especially at night and in the early morning. The two states of consciousness were not completely separate and they shared certain peculiarities such as temperament and animosity. Léopold set himself up as an authority on all subjects, the less he knew of them the more authoritative he

became. He appeared sometimes as a sorcerer and alchemist in possession of elixirs and secret remedies and played the rôle of doctor with success. Many people consulted him through Hélène although he affected a great disdain for modern medicine and his prescriptions were as antiquated as his spelling. It is interesting to learn that Hélène's mother was well versed in the curative properties of plants and herbs and was skilled in the preparation of old fashioned prescriptions and so-called old wives' remedies. This is probably the source of Léopold's knowledge.

His tender love for the medium, as Marie-Antoinette, played a great rôle; he also wrote in endearing terms to "le grand ami Flournoy", but Hélène was not aware of her own attachment to the doctor who was observing her. On the other hand, Léopold was violently jealous and made tempestuous scenes if a male member of the group paid the medium attention. Occasionally when Hélène was writing Léopold would suddenly break through with his XVIIIth century style; he also appeared in her dreams. Flournoy says of him: "ce mentor austère et rigide, ... présente, en somme, une donnée psychologique très générale; il n'y a aucune âme féminine bien née qui ne le porte logé dans un de ses recoins".

Flournoy is quite right, this figure is by no means unique, on the contrary it is very common, only we do not often see it in such a definite form. It is a typical and universal figure which I have called the "animus"; no woman exists who does not possess it. In the whole of my experience I have only come across two exceptions to this rule: the first was an Englishwoman, a friend of Mrs. Pankhurst, a militant suffragette; she lacked this figure because she was identical with it. The second was a hermaphrodite who came to me because she was in doubt as to whether she should live her life as a man or a woman.

Very few women realise that they have such a masculine figure and it is very difficult to point out in so-called normal women, for it leads its existence in the dark and only shows itself indirectly. In order to explore such figures we must turn again to the shadow consciousness of the human being.

LECTURE XIV

9th February, 1934

We will again resort to a diagram (Diagram V, p. 59) in order to elucidate the figures of the unconscious which we spoke of last time. It consists of ten spheres of consciousness; the five on the Right side belong to consciousness of outer reality and the five on the Left side belong to consciousness of inner reality. Everybody is conscious in some of these spheres.

Left side of Diagram.

In the sphere of consciousness marked as Section I the shadow begins to make itself felt. But it is only experienced in this section as a slight feeling of something missing, a "léger sentiment d'incomplétude" which gives rise to self consciousness and a sense of inferiority. People look for the cause of these disturbing feelings in the outer world, they think their collar is crumpled or their tie crooked; the savant will doubt his book, the singer his voice and so on. They unwittingly place their inferiority where they really do not fear criticism; but in analysis I have to show them that the real cause lies further back on this unconscious shadow side, where it is much more difficult to see. While the light of consciousness is entirely on the Right side, people are able to have implicit faith in their good intentions. They come to me with a glowing description of their ideal marriage and happy circumstances, yet I know that a neurosis has brought them, and why should they be neurotic if the conditions of their life are so perfect? In analytical treatment the light moves further and further to the Left, as one endeavours to make each successive sphere conscious.

Though the shadow makes itself felt in section I, yet the focus of concentration is on the ego. This section is in close relation to the body and its needs are all important. When the field of consciousness is narrow, the body plays an important rôle. Such people connect their complexes with the body; psychological disturbances appear to them in the form of physical illness. They are ego-centric and feel inferior, but dwelling so much on themselves may at least give them some idea of their shadow and their field of consciousness thus tends to become less restricted.

In Section II the body is still important, but there is no longer just one object as in Section I, but several objects, inner objects. People begin to become conscious of the existence of complexes as factors which work independently of the ego. Anybody who is conscious of a complex knows what a disobedient animal it is: you wish, for instance, to be particularly pleasant to somebody, it walks in and prevents you, you want to sleep and it keeps you awake; it is as objective as a disobedient dog or a tormenting fly. All the inner objects thus tend to pull

the ego out of its comfortable snail's shell. In this section, people tend to become more interested in the psychological aspect of their conflicts, and in certain neurotic cases the reality of the body suffers. A patient of mine once sat down on a bench by the lake to think over her psychological difficulties, although the thermometer registered six degrees below zero, and was surprised that she had to pay for her folly with inflammation of the lungs. Another patient, who had been in analysis for a long time, arrived one day in a completely bewildered con-

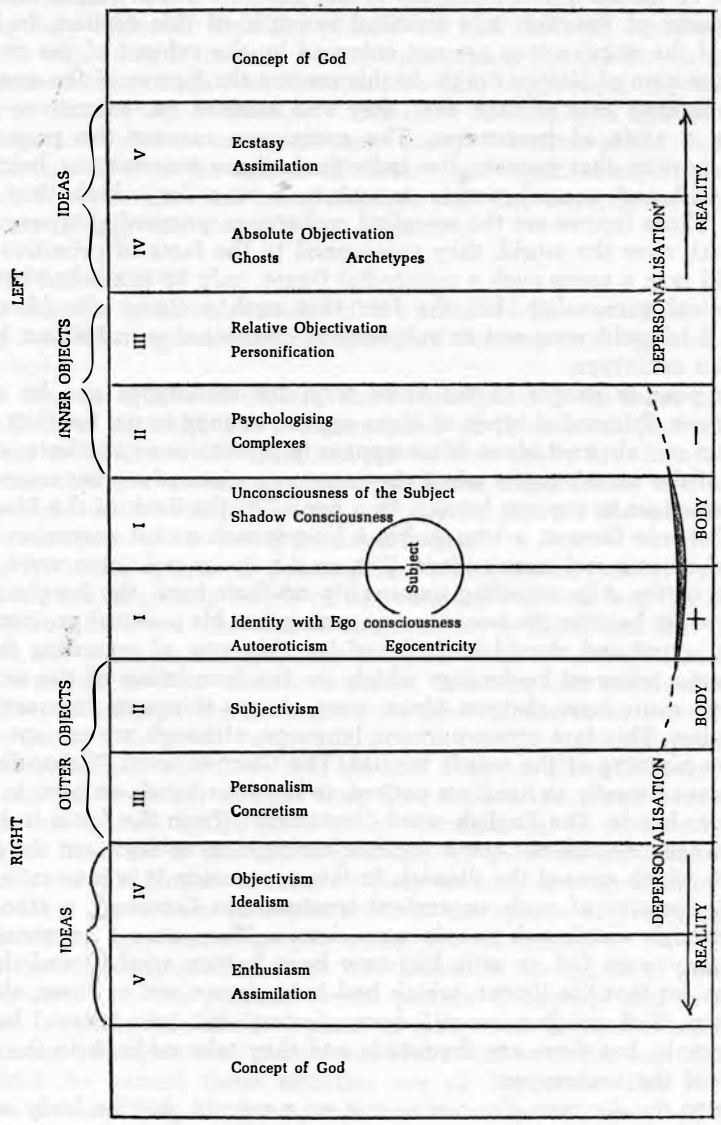


DIAGRAM V

dition and it was some time before I discovered what the reason for this was: she had forgotten to lunch! Fatigue or hunger, especially if unrealised, takes its revenge in mental confusion.

In Section III the body may be largely forgotten. The complexes become personified, their autonomy is more pronounced and we can look upon them as relative objectivations, although they are still subjectively coloured. Léopold is such a figure, a state of trance was necessary to make him visible.

In Section IV the body has disappeared and absolute objectivation takes place; the Clairvoyante of Prevorst is a classical example of this section. In her case the figures of the unconscious are not coloured by the subject of the medium as they are in the case of Hélène Smith. In this section the figures of the unconscious are so autonomous and strange that they can enslave us. Primitives call this phenomenon a state of possession. The complexes assume the proportion of figures and powers that possess the individual; these autonomous beings come and go at will and compel people to act in a way for which they are not responsible. These figures are the so-called archetypes, primordial types or images which exist all over the world, they correspond to the facts of primitive psychology. Léopold is in a sense such a primordial figure, only he is clothed in the form of an historical personality, but the fact that such a figure should appear is archetypal. If Léopold were not so subjectively connected with Hélène, he would himself be an archetype.

Ideas can possess people in the same way, for archetypes can be the equivalents of ideas. Primordial types of ideas appear strange to us, for they are very different from our abstract ideas. Ideas appear to primitives as attributes of things, they speak of the actual object when they mean an idea: of a river meaning freedom, of a mountain to express loyalty. In a book "At the Back of the Black Man's Mind", by Osborne Dennet, a king makes a long speech on his accession in which he speaks of objects and means ideas. It is as if a Swiss politician were to speak of the chain of the Alps standing immovably on their base, the Jungfrau rearing its majestic white head to the heavens – meaning that his political programme was magnificent, sound and should be believed in. This way of regarding things has its origin in the primeval beginnings which are the foundation of the archetypes. Originally, what are now abstract ideas, were always things or transactions of a practical nature. This fact appears in our language, although we are apt to forget the primitive meaning of the words we use. The German word "Behandlung", for instance, means literally to handle a patient, to lay your hands on him, to work on him with your hands. The English word "treatment" (from the Latin trahere) and the French word "traitement" mean to draw out (that is, to draw out the illness or an evil spirit which caused the illness). In this connection it is interesting to find the neolithic remains of such an ancient treatment in Cornwall, a stone with a hole in it through which sick people were drawn. They were then considered to be reborn; they were fed on milk like new born babies, washed and dressed in clean clothes, so that the illness, which had been drawn out of them, should not recognise them. Sick children are still drawn through this hole today. I have given you one example, but there are thousands and they take us back to the primeval background of the archetypes.

To return to the diagram, the centre acts as a magnet, for the body will claim

recognition and if we try to leave it behind it will pull us back. People who are apparently entirely concentrated on something abstract, find themselves suddenly called back to the body by a slight pain, and others have to submit to long lingering illnesses in order to become interested in their neglected bodies.

Section V also acts as a magnet, but it draws you in the opposite direction, out of yourself, out of your body; its pull works against the senses and you forget yourself. If we go back to Section II we see the beginning of this process. It is there that we first got a dim inkling of something very uncanny in ourselves, something very different from the picture we had made of ourselves. Naturally we tried to turn away from such an unpleasant idea, but the hunch was at work, and we were driven to see that, unbelievable as it might seem, this less reputable person *was also myself*. In Section V this work is completed and the appearance of an altogether different or superhuman entity, "totaliter aliter", leads to a depersonalisation. This is the sphere of ecstasy and mystical experience, in which the human being is dissolved in an absolute self. The experiences which mystics describe are simply this stepping out of reality.

Right side of diagram.

This is the side of consciousness, of the so-called known world.

Section I on this Right side is the sphere of the empirical ego, this is identical with the body.

Section II is the sphere of objects, these correspond to the inner objects. Outer objects affect us actively, but our perception of them is subjectively coloured, they appear to us as we see them and not as they really are. It is very difficult to overcome this subjective stage. This psychical subjectivism is a kind of egocentricity and leads to difficulties, for we take for granted that people and things are as we see them and so we often come to grief.

Section III is the sphere of personalism, where the objective factor becomes apparent, we are becoming aware of our own personalism and the other person has a value of his own. The veil of subjectivism is lifted and we discover that people are not what we thought they were or what we should like them to be. Our "bêtes noires" and our treasured heroes then turn into quite ordinary people. In the sphere of subjectivism we expect the other person to be like ourselves and think him wrong if he is not. In the sphere of personalism we accept him for what he is. A hotel keeper, who finds that his chef does not share his own ideas about cooking and yet does not dismiss him, has already discerned personalism. But already in this section, where other people become real to us, a certain doubt is beginning to form as to the absolute reality of pure concreteness, we are beginning to leave it behind as we move slowly towards another kind of reality.

Section IV is the sphere of objectivism. In the sphere of personalism we had to reckon with a number of people whom we recognised to be different from ourselves, but they appeared to us as individuals. In the sphere of objectivism we find the social idea, the personal world picture disappears and is replaced by impersonal idealism. We are interested in people as groups: relations, friends, acquaintances, strangers etc.; they form clubs and societies and the ideas and ideals which lie behind these societies are all important. The political party appears as a compelling ideal, or patriotism becomes the highest obligation. The

idea of duty takes on the most ridiculous and the most sublime forms. We must not lose sight of the fact that all these generally human ideas and ideals can be abused (for there is nothing in heaven or earth which the human animal will not abuse), but nevertheless real ideals do exist in this sphere and these have given rise to state, society, church, religion, etc.

In Section V, as in Section V on the Left side, the altogether different entity, "totaliter aliter", becomes an active force, magnetising people out of themselves and bringing about a state of depersonalisation. I do not feel competent to speak of this stage. These poles themselves are really beyond human understanding, a mystic or a poet occasionally reaches them and speaks to us out of such a state of ecstasy, but any partial experience of them in our own lives is so strange to us that we wonder if it is not beyond the bounds of sanity. These poles however cannot be ignored or treated as a "nothing but"; when people will give their lives for something it cannot be a "nothing but". It simply is a fact that some people are drawn out of themselves by a power which we do not understand.

This diagram is the result of years of experience with people of all ages and nationalities. It is a diagram that one can think about for a long time. One fact stands out clearly: namely that the human ego stands between two magnetic poles which pull eternally in opposite directions. The ego is always in danger of having its unity destroyed. If a complete split occurs, psychic dissociation or hysteria follows, and if it is rent in pieces, the result is schizophrenia.

LECTURE XV

16th February, 1934

I should like to show you today how the diagram which we were discussing last time came into being and how it functions from a practical point of view. This diagram is no speculative invention, it grew out of my practical experience and in fact became a necessary groundwork, in the sifting and ordering of the immense and prodigiously complex empirical material. I came to realise how unbelievably different people are, though outwardly they appear to be one great herd. Every patient who comes to me has a different psychology and is a new experience, for people are fundamentally different; if we think otherwise we are judging superficially. Naturally this diversity leads to an immense variety of conceptions and convictions. This fact is particularly apparent in the history of psychological theories. Today, if we want to explain a certain fact psychologically, we are confronted with a whole series of possibilities, each one seen from a different point of view. These diversities are the sign of the very living quality of a science, but they are also an additional difficulty in the task of explaining the empirical material. This is one of the reasons why the problem of psychological types, for instance, is so difficult. Words prove to be not only poor, but misleading. Take for example the German word "Gefühl" (feeling); it holds a whole labyrinth of meaning, everybody understands it in a different way, even the classical authors have confused it with sensation. When one considers the fact that you use a word and attach a certain meaning to it, yet it conjures up a wholly different picture in the mind of the person you are talking to, one realises the difficulties of reaching an understanding.

It is the recognition of these difficulties which urged me to make this attempt at an elucidation. Let us see how the material we have been speaking of can be fitted into the diagram. (Diagram V, p. 59.)

Chart I (p. 64) *The Clairvoyante of Prevorst.* When we set out to establish the boundaries of the Clairvoyante's psychology, in order to localise her consciousness, we see that she stands very much on the Left side, for the outstanding fact is that she lived in the reality of inner objects; her consciousness therefore reaches its highest point in Left IV.

The question then arises: how does she stand with regard to Left V? In what measure is her psychology influenced by something which is really beyond human reach? The Sun Circle belongs to this sphere. I should have to take you as far as Tibet in order to prove that such things actually exist. It is very necessary to find parallels to a patient's strange experiences, for as long as he can make himself understood he feels that he still stands in the world, and there is hope. I therefore have to make every effort, when dealing with such cases, to keep the

bridge of understanding open. If I can, so to speak, nod to a strange experience as to an acquaintance, the patient is related to reality and feels reassured. If I were to say: "No, that is unheard of, that thing does not exist anywhere except in your imagination", the last bridge to human relationship would be broken down, the patient would be isolated in his experience and then the only open door would lead to insanity.

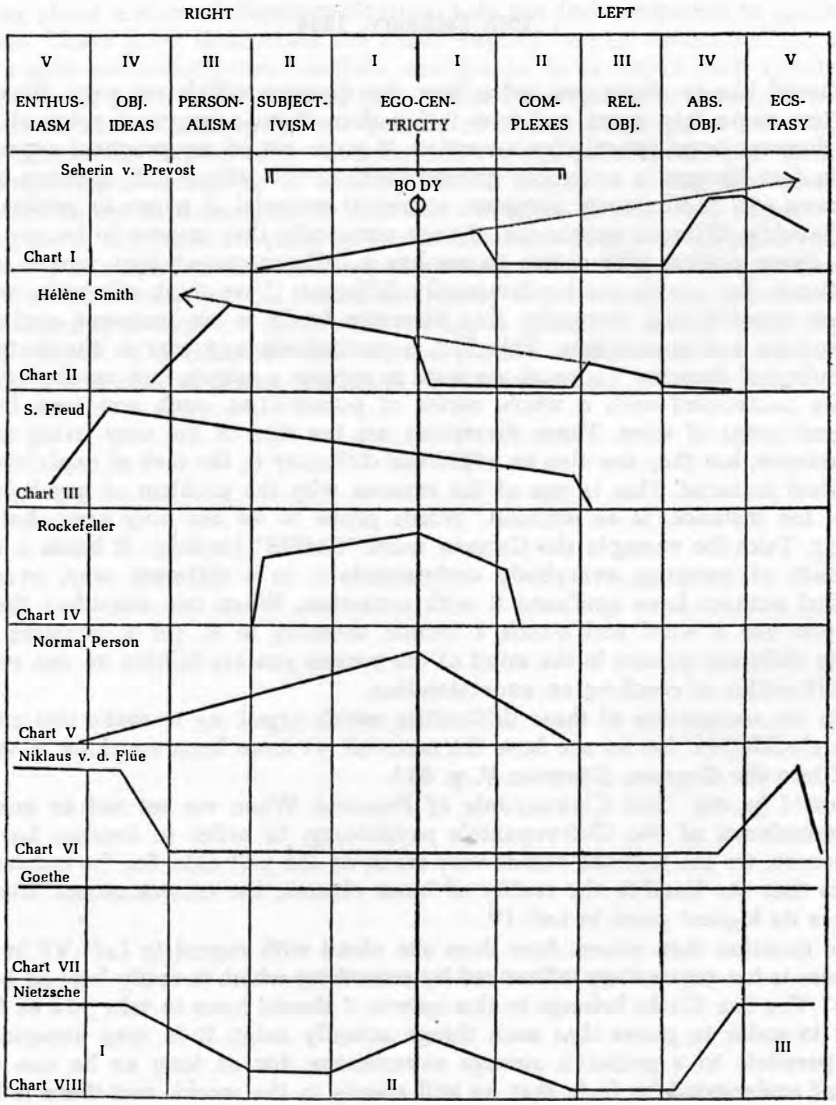


DIAGRAM V.

The Clairvoyante was able to describe the Sun Circle to her doctor, Kerner, who was really interested, and in this way she related her experience to the world. She herself, however, did not stand in Left V, the symbol alone is there and it is not very expressive, it is fainter than her experiences in Left IV.

If we proceed to the Right side, we must recognise that the Clairvoyante was very much concerned with her body: she was always ill and absorbed in her own condition, everything had to revolve round her. Her consciousness, however, stretched very little further into the world of reality, her relationship to people was singularly subjective, her relation to her child, for instance, was fitful and she saw Kerner in a very one-sided way.

From the nature of the curve on this chart we can draw definite conclusions, in the first place how the Clairvoyante stands in relation to the world. Any one else with exactly the same chart would be forced to react in much the same way. Her actual reality did not lie on this Right side, but in the spirit world. The chart shows us further that, whereas she hardly had an interest in the outer world, the emphasis is on the Left side. If this condition should continue to be stable, the curve would remain as I have marked it on the chart; but, as the Clairvoyante had so little relation to the outer world, should a change set in, we can expect her sphere of consciousness to move still further to the Left; so I have drawn the arrow pointing in that direction. The long straight line beginning at the end of Left I and running over the whole of Left II and Left III, denotes a break in the continuity of consciousness. The Clairvoyante was only aware of these sections in a state of somnambulism; and the line does not rise again till Left IV.

Chart II (p. 64) *Hélène Smith.*

This is a totally different case. Hélène's figure Léopold is very subjectively coloured. There is a psychological element behind this figure, the animus, which is closely connected with Flournoy; we may, therefore, conclude that Hélène was genuinely interested in her doctor. We can then expect to find a marked emphasis on the Right side, so this case cannot be interpreted from the Left. We know that Hélène was well adapted to life and efficient in her work. She was very successful in managing to interest an American, who presented her with enough dollars to provide herself with a comfortable old age; so we may conclude that she was quite clever on the worldly side.

Her spirits on the Left side were very different from those which filled the Clairvoyante's world, they were extremely subjective in character. She relatively objectified her complexes, but they are explained from the Right side. She produced no mandalas and there were no manifestations in Left IV. Whereas the Clairvoyante gives us an objective picture of the Left side, Hélène's information is only relatively valid, she really speaks of the Right side under the guise of the Left. She liked her spirits, they brought her fame, but they remained very subjective. She would have been greatly disturbed had they become too objective and self willed. In Hélène's case the eclipse of consciousness begins immediately behind the ego and covers most of Left I and Left II; had she experienced more of Left I she would have been more self-critical. Should her condition cease to be static, her sphere of consciousness would move towards the Right side because her chief relation is to the world, so I have drawn the arrow pointing in that

direction. This movement is checked however, by the constellation of the contents of the unconscious.

Chart III (p. 64) *Sigmund Freud.*

We will take this world-wide celebrity as a further example. His summit is reached in the sphere of objective ideas. His idea in itself is the only salvation, he does not allow other people's ideas to exist, and he thus cuts himself off from the rest of humanity. He no longer handles the idea, it handles him, thus he reaches enthusiasm in Right V. Freud is the psychologist of the complexes, so his curve is high in Left II. If it were higher one would have to call him neurotic, but this would not be justified. We can only say that he is very much concerned with complexes and is keenly aware of the negative side of the unconscious. The shadow is Freud's disclosure, his fullest consciousness on the Left is in I and he revealed his discoveries in this sphere to an astonished and shocked Europe!

Freud found out that neurotics must be regarded as individuals. He also realised that as an explorer he had to be able to be subjective, for you can only induce the patient to declare his standpoint when you can tell him what you yourself think of him. This is a chart where the curve of consciousness is unbroken, it is continuous on the Right side and runs through the centre, but the light ends in Left II. Therefore everything on the Left is explained by the Right and every fact on the Left side beyond the sphere of the complexes, that is from Left III to Left V, is handled negatively. Owing to the sphere of consciousness from which he views it, he must be unable to understand religious experience; so when a patient brings him a vision, or he reads of mystics and artists, it is inevitable that he should explain them as complexes. Left IV and Left V do not exist for him, so God is only a complex.

Chart IV (p. 64) *Rockefeller.*

Here we have a very much simplified curve, consciousness is extremely narrow. Rockefeller was really just a mountain of gold, and it had been dearly bought. I stayed with him once in America and was able to study his psychology at close range, which was an interesting experience. He was almost exclusively preoccupied with his bodily health, thinking of different medicines, new diets and possible new doctors! He suffered from an extremely bad conscience, so he was conscious of Left I, where the shadow lurks, giving rise to self criticism. His secretary had to keep him provided with coins which he distributed among the children he met on his daily walks; he did this to get their thanks, for he was appallingly lonely, and needed such devices in order to reach some kind of human contact. Rockefeller's outlook ends in the subjective sphere, his consciousness reaches no further than I and II on either side. The following conversation will serve to illustrate his subjective thinking; I was an attentive listener in spite of his slow speech and long artistic pauses.

R – So you are a European, — I like Europeans, but there are some bad people among them.

Dr. J — Yes, people are much the same as elsewhere, good and bad.

R – The Austrians are very bad people.

Dr. J – No, really, I never knew that.

R – You don't know everything, doctor, but I expect you realise that I am an idealist. For many years I have been striving to do something for humanity, to establish a standard price for petrol throughout the world. Every country agreed except Austria, whose government had just signed a separate agreement with Rumania – the Austrians must be very bad people.

LECTURE XVI

23rd February, 1934

The chart which we were discussing last time has raised so many questions that I have decided to illustrate its functioning with still further examples.

Chart V (p. 64) *The average normal man.*

In the first place the normal man is very egotistical — Schopenhauer goes so far as to say that man would kill his own brother if he were in need of fat to grease his boots — and in the second place he is primitive. Cave men still exist in all ranks of society and the least loss of self control brings up the barbarian. Seventy or eighty per cent of the population today belong to the middle ages, so that very few people are really adapted to this year 1934, and of those few the majority have forgotten their shadows which trail behind their well adapted personas!

So in Right I the normal man reaches a very high mark; he lives there with his body which is an animal.

In Right II the curve is also high, for he is entirely subjective.

In Right III, because of his own personalism, he is capable of being the loyal follower of a leader. The line is sinking.

In Right IV his consciousness has almost vanished, for it is very difficult indeed to be objective. Ideas presuppose an independence of mind and a self discipline that only the few possess.

Right V is very weak indeed.

On the Left side, in Section I, the average man has a dim idea of the dark things lurking in the shadow, then the line sinks and consciousness reaches no further.

This chart is simply that of the average man, no allowance has been made for type; the field of the extravert lies more to the Right and that of the introvert more to the Left. The latter is more aware of his shadow and consequently feels inferior, he cannot meet reality directly but has to meditate over it first; by this mechanism he avoids many pitfalls, but he also misses a great many opportunities. The extravert, on the contrary, blunders from sheer ignorance of his shadow and is sorely handicapped when he is driven to discover his inner world.

The curve of the normal man undergoes changes according to the spirit of the times, as collective consciousness may move to the Right or to the Left. With the rise of certain religious movements, when general consciousness soars, the curve will reach Right V. To give an historical example I will mention the wave of ecstasy which swept over the ancient world with the rise of Islam. In our present age there is an appreciable movement of consciousness towards the Left side, the interest shown in psychology, for instance, illustrates this.

Chart VI (p. 64) Niklaus von der Flüe.

In contrast to modern man, the life of this mystic of the middle ages centred in his religion which was a powerful reality to him. This was no illusion, but a fact; therefore the curve of his chart is very high in Right V where he lived his orthodox belief with real enthusiasm.

In Right IV the curve begins to sink rapidly, for ideas played no rôle in his case, he was not an educated man.

In Right III the curve sinks altogether, for he was independent of people and even left his family.

Right II and Right I are practically obliterated, this was intentional on his part.

When we come to the dark Left side, we find that it was non-existent for Niklaus von der Flüe, he had no psychological problems and gave himself up to no introspection. The curve, therefore, remains low till we come to Left V where it suddenly rises and reaches another summit, for he had a vision in this sphere which made a deep impression upon him. It was an experience of an inner and unorthodox nature; he called it a vision of the Trinity, for he tried to see it as an image of God, so that he could link it up with his orthodox belief in Right V; but the terrifying, grimacing face which appeared to him was in reality that of a Deus absconditus. This vision had a great influence on his subsequent life as a conscious factor and those who saw him after his terrifying experience said that his face bore its mark to such an extent that they feared to approach him.

Chart VII (p. 64) *Goethe.*

We will fly high this time and speak of Goethe, but when we want to find his highest point on our chart, we are at a loss, for his works testify to consciousness in all its sections. He reached Right V and Left V. In Right V he saw God mirrored in nature, as appears in the "Prologue in Heaven" in the beginning of "Faust", and in Left V he had a corresponding experience in the unorthodox and entirely original vision which figures at the end of "Faust". Seldom has it been man's lot to see so much of the outer world and of the shadow land. When he wrote the opening lines of his dedication in Faust:

> "Ihr naht euch wieder, schwankende Gestalten",
> (Ye draw near again, ye wavering phantoms),

the figures of the dark background were very real to him. On the other hand Goethe's letters and his whole life show us that he also knew how to live. He was conscious of his body and nothing human was foreign to him, so his chart has a high mark in every section and a straight line throughout. Goethe was a rare, universal personality, he was aware of the paradox of the world and being conscious of both sides, he experienced their polar tension. Therefore Faust says to Wagner:

> "Du bist dir nur des eines Trieb's bewusst,
> O lerne nie den andern kennen!"
> (Thou art only conscious of one single urge,
> Oh never seek to know the other!)

Chart VIII (p. 64) *Nietzsche.*

Before I begin to explain this last chart, I should like to point out that these curves of consciousness do not always remain valid for the person's whole life. Consciousness changes and moves to Right or to Left. In this way we cannot regard Nietzsche's consciousness as static, it was on the contrary in a constant state of change and movement and one can discern three phases in his life which correspond to the high points on his chart.

The first summit appears in Right V and in Right IV, where Nietzsche experienced intense spirituality and powerful ideas; he was capable of an exceptional degree of objectivity.

The second high mark, in Right I, shows his neurotic disposition which was already observable in Right III and Right II, the ego coming more and more to the fore. The curve is also pretty high in Left I and in part of Left II, for Nietzsche was very much concerned with complexes, he was a forerunner of analytical psychology. Left III is empty, but in Left IV the curve rises again abruptly.

The third summit is reached in Left IV and in Left V. In Left IV Nietzsche had his Zarathustra experience and saw this very objectively when he said:

> "Da wurde eins zu zwei,
> Und Zarathustra ging an mir vorbei".
> (One became two and Zarathustra passed by.)

In Left V he had his Dionysian experience which was wholly unorthodox. Nietzsche moved slowly towards the Left, away from the human being and towards Dionysian ecstasy.

In both Goethe and Nietzsche we become aware of the terrible tension between the two poles, which are utterly different. When we look at things from the Right side we see the house or man from the outside and when we look at them from the Left side we see the house or the man from within. It is most important to be able to see both these aspects — and it is a fine art to be able to discern the inside from the outward appearance.

Let us now consider the original diagram (Diagram V, Lecture XIV, p. 59), the diagram on which the last eight charts were based, spatially, as a plain on which circles take the place of the sections. We will look at it first from the Right side.

Circle I, the centre, is the primitive consciousness of the body, what happens to you is all that matters within its narrow confines: a headache perhaps, that is *the* thing.

In Circle II you are still under the influence of your own subjectivity, the air remains thick and you do not see very far.

In Circle III people appear as quite different from ourselves and in Circle IV we see the same people, but in the rôle they play as ideas: General Smith, for instance, is no longer important as a man, but as a general.

The dark Left side is analogous to the Right side, only unfortunately too few people are aware of it, to most it is an undiscovered country. Imagine a condition in which we were unaware of the discovery of America; people who had been to that continent would bring us back tales of sky-scrapers and different customs and we would think that they had been dreaming or that they were mad! It is much the same when people are told of experiences of the dark side, but even

if we are impelled to use all our energy on the Right side, we should still be able to recognise that another side, a totally different picture of life, exists.

Every circle has its own consciousness, and within its narrow boundaries that is the *only* consciousness. People are never willing to give up the actual position of their consciousness and a new aspect is a catastrophe for them, so blood flows for every new idea. If we live in Right I we can only feel our own body, our own suffering; our friends will tell us in vain of the blue sky and the birds singing, we cannot appreciate them. If you are anchored in Right IV you are fascinated by your ideas and everything which might disturb your belief in them is the work of the devil. If you are ridden by a complex, you firmly believe that it is the same for everybody else.

When we study people on their own ground, we must cross over to the particular little hill on which they sit and there we find that they look quite all right; it is only when we look at them from another sphere of consciousness that they seem wrong. All which does not belong to our consciousness looks like the devil to us. We may, if we like, try to persuade people to leave the throne of their rightness and come to look at the world from another angle. In order to see life from another standpoint we have to sacrifice not only our superior function, but our morals, we have to give up our idea of what is right and wrong. To move the centre of consciousness is indeed a difficult and painful operation, it usually takes a catastrophe or a bad neurosis to bring this about. Some people simply cling to their little hill in spite of everything and watch the catastrophe of their own downfall.

An intuitive, it is true, sees dozens of possibilities in other sections, but he does not go there to experience them. For instance, he sees a man living in Right IV as he appears perhaps from Left III. Because of this, the intuitive may see a great deal which the man in Right IV is not aware of, but what he says is unintelligible to the man himself because he does not know that Left III exists. As America existed before it was discovered, so it is with the unknown sides of the psyche, they are always there and always active; the only question is: "are we aware of them?" People sometimes move over to another point of view for a short time and then slip back to their former little hill. If you suggest: "But you said you saw such and such", they reply: "Did I say such a thing? . . . I have forgotten . . . how strange!"

We do not know why consciousness moves to Right or to Left. It does not do so in all cases. Some people, like the Clairvoyante of Prevorst, for instance, remain in the same place all their lives, as if fate had so ordained; and there are inherited destinies. As I have already said, going over from Right to Left is a painful and unusual experience.

I have been asked whether people exist who are conscious of both sides at once. Theoretically this is possible, but practically it is exceedingly improbable. One cannot be inside and outside the house at the same time. In both Goethe and Nietzsche we are aware of an extremely painful transition as they move from one view to the other.

We might conclude that, in the centre of this fierce tension, the human soul is extended between two poles which can never be united. This is true and not true, for where there is separation there is also union. The process of energy which

produces the union of the opposites in this case is the human personality which is the carrier of consciousness. It is possible for consciousness to change without losing itself and also to endure the changes, for out of the tension a new centre can arise, a new consciousness can be born. We call this process which seeks to unite the opposites the transcendent function.

MODERN PSYCHOLOGY

Vol. 2

Summer Semester: April 1934 – Juli 1934

Winter Semester: Oct. 1934 – March 1935

Summer Semester: May 1935 – July 1935

PREFATORY NOTE

The notes on these lectures, which were delivered in German at the E.T.H. Zürich, make no attempt at being a verbatim report or a literal translation. They aim at giving a clear outline of the main content of each lecture.

This report has not been corrected by Prof. Jung himself or by any professional psychologist. Our thanks are, however, due to Miss Toni Wolff and Dr. C. A. Meier for kindly helping us with certain passages. We also had the benefit of Miss Una Thomas' notes from January to July 1935.

These notes were originally produced under considerable pressure of time for a small group of English speaking people. The increasing demand has necessitated this multigraphed edition. Although we have revised and rewritten the earlier notes we wish that we had realised in the first place that they would pass into a wider circulation. The difficulty of the two languages has further added to the impossible task of doing justice to the rich content of the actual lectures.

Barbara Hannah
Elizabeth Welsh
January 1937.

SYNOPSIS

Summer Semester 1934

Lecture I. 20. IV. 34. *Page 93*

Will explain in following lectures how ideas spoken of last Semester (Vol. I, 1933—4) came into being.

Psyche infinitely wide sphere, many psychologies exist because of its many aspects. Everything originates in it and we can only experience through it. Long and arduous task to find out that your experience is not the general experience.

Paradox that psyche is a *general* phenomenon and a *personal* thing.

Dependance on speech, on where we are born, etc. . . Examples.

Psychology no cookery book.

Another great difficulty is presentation of material, hampered by language. Surrounded by opposites in psychology.

Lecture II. 27. IV. 34. *Page 96*

The simplest thing complicated by the psyche, could hang up red square but every one would see it differently. (Example of King Ludwig of Bavaria, Tivoli and the painters.)

Alert consciousness rare and expensive, unconscious always alert, it steps in and complicates simplest assertion.

Torpor primeval condition of man. Everything of which we are not aware and everything forgotten is in the unconscious. (Example of man who passed goose-yard.)

We do not know how to value our experience, unconscious appears to have peculiarly fine feeling for this; so everything we experience, even if only unconsciously, matters.

Examples — 1. Woman with complete amnesia who registered time she was brought into hospital. 2. Forel's case of man wanted in Australia. 3. Girl who lived her life on the moon.

Kant's territory of "dim representations". Training needed to bring this into consciousness. Consciousness eye and ear of psyche. We locate consciousness in head, Indians in heart and negroes in stomach.

Lecture III. 4. V. 34. *Page 99*

Consciousness organ of orientation sub-divided into functions.

Functions only theoretically pure. Sensation gives picture of thing, thinking has to come in to tell us what it is and what it means, feeling to value it and intuition

to give its whence and whither, its environs. The "durée créatrice" of Bergson is based, for instance, on intuition. We invent such an endless snake to clarify an idea, the primitive sees the snake first and then slowly thinks what it is.

Further description of intuition.

Diagram of functions (page 100) explained. Each function has fixed quantity of energy, and goes on working automatically in unconscious. *It* feels, etc.

What is the ego? Can say "I think" etc. but also "I am thought".

Intermediary functions, empirical thinking, speculative thinking, etc.

Lecture IV. 18. V. 34. *Page 102*

Easy, specially for a man, to imagine having thoughts under control; much harder when it comes to other functions. Possibilities of latter described.

Functions which work in unconscious often first discovered in dreams. Examples of dreaming of feelings repressed during day, etc. Man, benighted in jungle, who climbed tree eaten by termites, given as example of unconscious sensation.

Unconscious sensations and, still more, intuitions, curious borderland which defies exact definition. Wells' "Time Machine". More examples of intuition and "chance".

Diagram of Thinking Type (page 103) explained.

Diagram of functions represented by colour (page 104) explained, with examples.

Lecture V. 25. V. 34. *Page 106*

In answer to question. Sensation feeling types do not spend their whole lives boring society!

Several questions about *intuition* led to a more thorough description of it and its limitations.

Could call will the fifth function. Will described and contrasted with primitives who have no will. Story of runner and letters on Mount Elgon. Rites d'entrée.

Diagram of functions as circles (page 108) described. What is the ego?

Diagram of layers of unconscious as circle (page 108) described.

Lecture VI. 2. VI. 34. *Page 110*

Diagram composed of the last two diagrams with ego as circle between them (p. 110) described, especially the autonomous invaders.

Essential character of *the* unconscious is that it is unknown.

Diagram of personal and collective unconscious (p. 111) described.

Very existence of Collective Unconscious still disputed. French scientist and "mystical idea!" Very practical idea really and only possibility of understanding other people, other ages and even to some extent animals and reptiles.

Are we so modern? Parallels of Mt. Elgon natives, Easter Hare, Christmas Tree, etc. We are caught, as are the primitives, by impressive moments, (sunrise, etc.).

Unconscious contains not only memories but creative seeds; everything springs from Collective Unconscious. Far safer to admit our bonds with general humanity.

Lecture VII. 9. VI. 34. *Page 114*

In answer to question further description of Collective Unconscious. It contains past and future. Archetypal situations and fears with examples, such as: King

Albert of the Belgians; cobra at ford incident from "In the Shadow of the Bush" by Amery Talbot; usually willing Mt. Elgon natives in haunted wood; Africa not man's country, God's country, etc.

Big coloured diagram of layers from individual to animal ancestors (page 115) explained.

Technique for analysing unconscious. Spiral from conscious, via personal unconscious, to Collective Unconscious. Long process and easy to circle instead of following spiral. Personal and historical circles.

Methods to constellate these inner actualities.

Word Association Method.

Table of test words, time, complex symptoms, repetitions.

Case described. Skeleton in cupboard unearthed by test. Six months prison in early life for wounding man with knife.

Lecture VIII. 15. VI. 34. *Page 118*

All kinds of complexes can be unearthed by use of test words. People's varying attitudes to their complexes.

Case 1. Foreigner, visited in his house, who was in financial difficulties; had angina pectoris and tender memories of a woman who talked French.

Case 2. Well known and learned psychologist who would not recognise his own fear.

Case 3. Woman of thirty, Catholic, violently jealous of husband because she could not admit her own sex phantasies of other men.

Case 4. Pathological case of woman who had murdered her child by giving it infected water to drink.

Diagram of apparatus for the *Psycho galvanic experiment (page 120) described.*

Chart II (page 121) experiment with excitable patient.

Chart III (page 121) top line: psycho galvanic experiment and bottom line: breathing.

Lecture IX. 22. VI. 34. *Page 122*

Have seen emotional results of association experiments. Can reverse procedure and place guilt with knowledge of complex. Experiment of mock crime with Prof. Zürcher. The burglary at Burghölzli. Charts of suspects, etc. (pages 123 and 124).

Case of boy who had stolen his guardian's shooting medal. This method of placing guilt not "fool proof"!

Method can also be used to place type, explore family psychology, etc. The amazing things which can happen in "participation mystique".

Method of testing family psychology. Chart of husband and wife (page 125).

Lecture X. 29. VI. 34. *Page 126*

Proceed with investigation of family psychology.

List of the fifteen qualities.

List of ten complex symptoms.

When you have results of both foregoing tests you can make charts.

Chart I (page 127) is of a family, father (drunkard), mother and girl of nine. Child identified with mother.

Chart II (page 127) is of a husband and wife who identified.

Chart III (page 128) is that of a widower with two daughters.

List of surprising statistics of average differences between unrelated people and those in various relationships to each other. Comments on these differences.

Other phenomena, connected with speech, brought out by word association test.

Chart IV (page 129) showing persistence of letter "A".

Next 4 charts (pages 129 and 130) represent first seven breaths after test word.

Principal result of experiments to learn about autonomous complexes.

Chart IX (page 130) shows effect of complex coming up and taking command.

Primitives and witch doctors. Integration of lost soul. Impossible to master complex by will. Each complex has given quantity of energy, we pay cost of their maintenance. They are bad things, yet they bring us our fate.

Ego also complex and Diagram X (page 131) shows it in the centre of other autonomous complexes. Have these other complexes consciousness and if so what sort of consciousness?

Lecture XI. 6. VII. 34. *Page 132*

In answer to question, further description of complexes.

Fundamental principles of Dream Psychology.

Experimenting comes to an end for dreams are pure nature.

Description of primitives' attitude to dreams. Some dreams have the nature of complexes.

Rational woman patient (obsessed by idea that dreams consisted only of previous experience) had dream of dentist in a white nightgown and Dr. C. G. Jung on his door-plate!

Dreams chaotic territory. Dreams can be caused by physical causes and noises. Own dream as student; being called by knocking wove itself into dream of international war.

Indigestion dreams. Own dream while crossing from Harwich to the Hook, tribute to Neptune! Own fever dream in Africa of negro curling hair.

Wish fulfilment and compensation dreams. Examples.

Affect, warning and informatory dreams.

Lecture XII. 13. VII. 34. *Page 136*

Technique of analysing dreams.

Crab-lizard-monster dream.

Particulars of dreamer.

Two previous dreams.

1. Dreamer goes to his childhood village in top hat.
2. Train disaster dream.

Short interpretation of these two.

Explanation of how to analyse dreams in a way similar to association method.

Dreamer's associations to first part of dream.

The crab-lizard-monster. Rod and "Betrachtung". Story of clergyman who walked down steps every Sunday in Aunt's house.

Exposition of dream explained. "Remember where you began", dreamer wants to press forward, but the crab is the animal which moves backwards.

Motif of helpful animal.

Monster spirited away by conscious. Dreamer refused interpretation of dream and came to grief.

Winter Semester, 1934–1935

Lecture I. 26. X. 34. *Page 140*

Brief survey of methods spoken of in the Summer Semester ending with dream analysis. Will continue on same path this Semester and study psychology of dreams.

Description of psyche stressing the primary importance of its investigation.

Example of doctor who nearly died of starvation from being unable to swallow the fact that his fiancée was a fast girl.

Importance of taking such things seriously, they occur so frequently that many people believe unconscious to consist entirely of such contents.

Repetition of the three dreams to be found in Lecture XII, July 13th, 1934 (page 136) with associations to the third, the Crab-Lizard-Monster dream.

Necessity of knowing context of dreams, no stereotyped explanations exist.

Association of St. Jacob House in Basel seems far-fetched. Necessity of regarding such things as facts belonging to the situation.

There are Freud's, Adler's and own ways of looking at dreams.

I. *Freud.* Description of his conception of dreams, wish-fulfilment, censor, etc. His use of word "symbol". Symbols and signs contrasted.

Lecture II. 2. XI. 34. *Page 143*

Kranefeldt's, Heyer's and Adler's books recommended.

Continuation of Freud's conception of the dream. *Manifest* content and *latent* content.

Freud's methods to reach language of dream.

1. *Abbreviated translation.*
2. *Displacement.*
3. *Visualisation.*
4. *Expression through the opposite.*
5. *Fear.*

All these were described and explained and illustrated by examples.

Will now apply Freud's conception to concrete dreams.

Immense importance of standpoint from which dreams are regarded.

The childhood village and the train disaster dream were analysed briefly from Freud's point of view and the Crab-Lizard-Monster dream in more detail.

Lecture III. 9. XI. 34. *Page 147*

It became clear in the last lecture that Freud would regard the *Crab-Lizard-Monster* as the mother. Positive side of mother sufficiently well known. It's dark background.

Example of woman with mother complex: the mother had been instinctive and ideal as a mother but patient and her sister recurringly dreamt of her as a ghost, bad witch, etc. The difficulties of getting out into the world from warm, comfortable homes described. Negative effect of mother on daughters and sons described. Folk lore, Barlach's "Der tote Tag", and Babylonian epic, Tiamat & Marduk, described.

Left-right motif; Freud would say thighs of the mother. *Rod* also sexual symbol. Examples given of ritual use of beating with rods, phallic symbols, etc. *Betrachtung.* This has purpose of filling monster with mana so that incest can happen. Highly successful dream according to Freud, wish fulfilled and yet censor has hushed up any disturbance!

Freud would be concerned with telling the patient that he is bound to the mother by a secret incest wish and in helping him to free himself from this, so that he could proceed on his course.

Example of case of Doctor whose mother broke her leg during his analysis. Dream of this patient given which really meant "difficult but desirable to reach goal". Freud would interpret Crab-Lizard-Monster dream in the same way.

2. *Adler.*

Freud believes in the "Lust Prinzip", Adler in power. He is not interested in incest but in tyrannising over the mother, in making himself felt. Both valid points of view.

Lecture IV. 16. XI. 34. *Page 150*

Chart of Freud before continuing with Adler.

FREUD

Fixation through incest.
Infantile wishes.
Repression.
Unconscious.

Conversion
Neuroses — Symptoms — Allegories.

This chart described and explained.

ADLER

Discouragement.
Shirking.
Inferiority.
Over-compensation.
Fiction Protest.

Isolation.
Unconscious.

Freud looks back, Adler looks forward. Important difference. Inferiority and it's compensation described with a lot of apt examples. People with this psychology specially given to blaming outer circumstances for everything which happens to them. Adler says this is because they have arranged their unconscious for the purpose of seeing what they want to see. Self-consciousness, bête noire, hypersensitiveness, etc. Unconscious "quantité négligeable" for Adler. He thinks that we do not repress but withdraw our consciousness from things we do not like, and then become unable to see them. His standpoint essentially *final*. He does not believe in censor, anything can appear because we only notice what we want to see.

Adler, in contrast to Freud, sees anticipation in dreams. Primitives' attitude to such dreams. Examples of Eskimo leader and Roman Senator's daughter's dreams.

Adler thinks dreams simplify outer situations, to encourage dreamer. Freud rather that they complicate them. Neither believe the unconscious to be a thing in itself. Adler sets little store by dreams except as training. Training dreams do exist, example of own dreams before buying motor.

Dreams analysed from Adler's point of view. Home village dream says "Look how superior you are", it trains him for further effort. Train disaster dream not quite so encouraging but he can take comfort in having foreseen the disaster! Intelligence always compensated by stupidity somewhere, examples. Discovering inferiority no disaster, we have merely discovered our humanity.

Crab-Lizard-Monster dream opens reassuringly. Boasting to compensate our inferiority.

Lecture V. **23. XI. 34.** *Page 154*

Crab-Lizard-Monster symbol of fear to Adler, fear of life which he tries to compensate by undertaking walk to Leipzig. (Description of rational and irrational fear.) Adler would say dream an attempt to overcome typical difficult situation in life by veiling dreamer's shortcomings. *"Wünschelrute"*. He wishes monster away.

Which is right? *Freud* with his fulfilment of incest wish or *Adler* with his bluff to carry through an ambitious plan.

Patient confronted with both interpretations. His positive and negative reaction to both described.

Forced to conclusion that one theory fits one case and the other another, standpoint of Lust and Power two human principles. Theories in sharp contradiction to each other but people exist whose motives spring from both principles. Caliph: "Thou hast argued well, I perceive that thou art right."

Try renouncing theories and consider case without them. Ask why our dreamer is split? Why just a crab-lizard? Who dreamt this dream and what situation is he in? Short repetition of situation, age, marriage, origin, etc.

If he accepts Freud he will say "I will cast this childish nonsense aside and advance confidently". But can he? If he accepts Adler he will say "This superiority is my bluff, I will turn back and content myself with a simpler situation." But can he?

We land in the dark and it is absolutely necessary to *accept the dark*. We do not know yet, at this point, so we must consult the patient's own nature.

For both Freud and Adler the answer is in the conscious as the unconscious could just as well be conscious. Is this the case? Or does the unconscious exist in and for itself? Reasons given for being sure that it does. Formation of conscious from unconscious described, also examples of the superiority of it's judgment.

Should first be clear about conscious situation but this is only fragment of whole.

Lecture VI. 30. XI. 34. *Page 158*

Dream message from unconscious to conscious of *Complementary or Compensatory* nature. Both described.

Difficulty of conceiving true nature of dream. Our aptness to correct and change them as we put them into words. Description of how the dream hits the mark in bringing in the missing thing.

Will now consider our three dreams from this further point of view.

Childhood Village Dream. This dream asks him why he feels so big and important and tells him his humble origin is his problem. This small initial dream exposition of his problem.

Train Disaster Dream. This dream serious warning. If we go on against our own resistances there will be a disaster. Going against unconscious is "making out the bill without the host". Our attitude to such things contrasted with that of the primitives. Example of being saved by realising this at native dance in Africa. British official speared to death in same circumstances through not being at one with himself.

Further examples of Indians, old Romans, etc., contrasted with our politicians, etc. Story of refined lady assaulted on Zürichberg. She had ignored warnings similar to this dream.

Crab-Lizard-Monster Dream. Association to St. Jakob house in Basel shows it as tragic heroic battle against his humble origin. Who is the simple widow? The mother? His wife? These possibilities discussed. Figure made of his own inferior femininity. Bi-sexual nature of unconscious described. Dreamer intellectual so feminine side uneducated woman. Boasting always compensation for feeling inferior.

Lecture VII. 7. XII. 34. *Page 162*

In answer to question: Freud and Adler believe unconscious consists only of things once conscious; for me it is a thing in itself. I *know* dreams mean exactly what they say. If we dream something happened to Mr. A. which really happened to Mr. B., then that is the actual meaning of the unconscious. Example of how dreams delicately bring up awkward realisations by means of substituting Mr. B. for Mr. A.

Crab-Lizard-Monster dream (cont.) *Haymakers.* Early honest work. Dreamer's own dishonest plot to become analyst. Refuses to look at haymakers; danger again, heroic battle appears as: *Crab-lizard-monster.* Patient has no associations, too rational and just thinks it a nonsense. I ask him to describe it in order to produce associations involuntarily withheld. Dreamer's description. He is fighting

his own nervous system. He hopes I will spirit monster away but I warn him of his danger. In dream itself he spirits it away and how! His rationalism believes psychic things can be got rid of like that. Symptoms our best friends.

Gilgamesh epic told as analogy to heroic fight.

Lecture VIII. 14. XII. 34. *Page 166*

Gilgamesh interesting parallel as our dreamer had also reached a summit. Two more examples of same theme: *Archelaus,* king of Judea, and *Nebuchadnezzar,* king of the Jews, so we see our dream is no exception but a constantly recurring motif.

Description of understanding dreams by method of amplification. This method considered in relation to Freud's theory, with examples of how ridiculous the "reductio in primam figuram" can become.

One dream is never convincing so have brought a series in order to watch themes recurring and control our guesses. New dreamer intelligent, pink-cheeked young man, like a peach wrapped up in cotton wool. Came because his homo-sexuality had become problematic.

Dream I. Motor drive with homo-sexual chauffeur. Herd of cows in the way. Bull tosses dreamer.

Associations given.

Auto means self so dreamer's leading principle is homosexual. Feminine reaches him as cows. His homo-sexuality consists of huge mother complex and is curable. Striking thing in dream is masculine principle catching him as if he were a woman, which is just what he is.

Dream II. Sister scratches dreamer's throat, who hits her over head. Parents horrified.

Associations given.

Sister is masculine. This, or it's opposite ultra feminine, usual where boy feminine. Dreamer said felt blow on his own head so has discovered his vulnerable spot, i. e. that he is a woman. Parent's horror. Mother's invisible little hooks.

Lecture IX. 11. I. 35. *Page 170*

Effeminacy of patient. Positive dream, showing where the possibility of a cure lies. Throwing off of effeminacy necessarily a slow and laborious process.

Dream III. Patient undergoes operation for appendicitis and sits on altar of Gothic church. Looks for Prof. S. D. who is also Dr. S. During second attempt he meets his mother in jeweller's shop.

Associations given.

The doctor appears in order to break up a situation where the patient is sitting on his mother's lap. The jewels (values) are all with the mother, he must regain them before he can leave her.

Dream IV. Patient walks in a wood with two Club friends. One of these says he has given Mme. L. (an old cocotte) an injection in the thigh. She was furious. The other friend throws a banana at him which bursts.

Associations given.

Lecture X. 18. I. 35. *Page 173*

Symbolism of wood. This dream shows that the feeling could leave the mother via his men friends. The friends decent people, not homo-sexuals. Raison d'être of primitive initiation ceremonies and our young men's clubs, etc. Anger of old cocotte his own anger at being a woman. Masculine reaches him from outside as banana. Witch doctor's magic icicle. Projections return in same way.

Patient brought these four dreams with him. Primitives and projections.

Dream V. (dreamt on night following first consultation.) The dreamer is at a concert and mocks a Mr. So and So who is singing. There is a cellist, who is first music master, then dreamer's elder brother. Petrol is squirted into cello. Silver ball appears but sister says she has only put snow-balls on Xmas tree this year.

Associations given.

Lecture XI. 25. I. 35. *Page 176*

Interpretation of dream.

Concert: feeling situation. It is positive that the dreamer ridicules homo-sexual singer. The music master might be me but he changes into elder brother, the dreamer's riper personality. We both pour energy, courage into dreamer's feeling.

Silver ball on Xmas tree. Rebirth of the sun, archetypal moments, etc. *Sister:* unfavourable element. Dreamer not up to this summit and, in real life, impish fate had sent him a new, homo-sexually inclined, friend, so there was a temporary regression.

Dream VI. Dreamer on engine which stops suddenly. Engine driver gets out to look at signals and dreamer fears a collision.

Associations given and make it clear that the dreamer fears a collision between myself and the new friend, between hetero-sexuality and childishness.

Dream VII. Dreamer with elder brother in mysterious castle. There is a pool in a secret room. They go out, the brother stirs up a wasps' nest and they come to some beautiful flowering cactuses.

Associations given and the fairy stories of Golden Finger and Bluebeard.

Lecture XII. 1. II. 35. *Page 179*

Associations continued.

Interpretation. Not just a personal but also an impersonal dream. Patient does not just want to stay with the mother but also with the primeval pictures. Has to decide to go into world of wasp stings. If he faces the pricks on the cactuses he will get the flowers. Hopeful dream. Industry can overcome difficulties.

Dream VIII. Patient on walk with friend who gives him a capsule full of bees' eggs.

Associations given.

Interpretation. Motif of industry further stressed. He can now leave the mother and if he goes out into the world with his shadow, fruit will come to him. Constructive dream.

Dream IX. Patient walking in park and meets a lovely woman with loose hair. (Here we meet the last fear, fear of the female.)

Associations given.

This dream is mainly positive. He had overcome one set of difficulties and was able to leave me and go out into the world to meet a new chapter.

This series showed how feeling can develop and go over from the mother into manhood. This dreamer's material mainly personal, his problem was personal. Other forms of problems.

Will now give very difficult dream dreamt by a man who understood the world in too deep a sense and reacted with psychosis.

Dream. Toledo Cathedral Dream.

Lecture XIII. 8. II. 35. *Page 183*

Questions on subsequent fate of young homo-sexual dreamer and on the concept of Collective Unconscious read and answered.

The dream of Toledo Cathedral needs no personal associations, it deals with universal themes. The context can be supplied from general knowledge.

Some details of *Toledo* and its *Cathedral* given. *Cistern* not in concrete but mythological experience. Under cathedral so we must dig under Christianity into antiquity. Many antique parallels given.

Lecture XIV. 15. II. 35. *Page 187*

Parallels to cistern continued.

Bowl. Symbolism of grail.

Dagger. Symbolism of sharp weapon. Plasticity of primitive thinking, their weapons possess intention. References from the Bible, etc. Dagger in this dream also *Key.* Springwurzel. Key symbolism.

The friend B. C. The ideal friend with marvellous courage.

Symbolism of *foot.*

Lecture XV. 22. II. 35. *Page 190*

Audience probably bewildered by "mythological salad" given in last lecture. This is how things look in the unconscious, everything *seems* to come haphazard. Foundations of unconscious not chaotic but distinct organisation. Outer world full of heterogeneous things, but unconscious helps us in continuity. Archetypes magnetic points in unconscious.

Diagram (p. 191) to make this clear.

Effect when archetypes touch consciousness. Skeletons in cupboard, etc. Things stored in unconscious keep their pristine freshness, only power of reproduction lost. Essential to realise that the dream we are considering springs from these depths.

Parallels to B. C.'s *friendship with the snake.*

Story of East African child stroking puff-adder, etc. Guileless and credulous attitude necessary to obtain Key of Toledo. Snake's request for B. C. not literal, but dreamer to come with B. C.'s attitude. *Sending S.* instead, the inferior figure in himself. *Old Sword from other side of Tagus.* Man made weapon again primeval inheritance of man: will. *Piercing left hand.* His left side, his darkness.

Lecture XVI. 1. III. 35. *Page 194*

In answer to a question a diagram (page 194) was given further explaining why mythological associations were necessary to understand this dream.

Chart of different structural layers from individual to animal ancestors shown again (see Lect. VII, Summer Sem. June 9th, 1934, Diagram p. 115).
This was explained.

Theme of wounded left hand. (Cont.) Question is: can he face the snake? *Wall decoration.* This recalls a lunatic asylum all too aptly.

Interpretation. Can expect dream to inform us about nature of the psychosis which was beginning. Too often we let such important dreams go by. Story of clerk who after cosmic vision tried to break into Urania observatory.

Dreamer represented by three people in dream, hero child, ego and shadow. He leaves the action to the last, that is, he slips this important moment into the unconscious and hopes it will "do itself"! "It" here is facing the inferior psyche. Universal problem of the age, we have forgotten the snake, the instinctive man, we are Mr. So and So and forget primitive task of being a human being.

Lecture XVII. 8. III. 35. *Page 198*

Nature of dreams spoken of in answer to first question, pure nature, *it is so.*

Second question asked about memory images in dreams. This subject was further explained.

Third question asked if we can dream things which were experienced by our ancestors? Not provable, subject spoken of further.

Fourth question asked about who had archetypal dreams? All types can have these, it is a question of archetypal situation in life, thin-skinned people meet these oftener.

Interpretation of dream (contd.) Extraordinarily difficult. Imagine situation of our thin-skinned dreamer confronted with vast Cathedral, whole Weltanschauung, and incomprehensible secret hidden below it. This secret appears in Gnosticism, in the grail legend, in alchemy, etc. Seeking connection with the snake will lead him down into the darkness of his body, to the instinctive man. Very difficult task, no help to be found in the time he lives in. Primitive man goes to pieces when he loses connection with the mother soil, the earth, but we live like balloons, for the Church was built over our roots and we cannot reach them.

The dream shows how the young man could have understood the ways of the left hand, pierced them with his intellect and reached the secret which is the foundation and meaning lying under all religions and philosophies.

Summer Semester 1935

Lecture I. 3. V. 35. *Page 201*

Short resumé of themes spoken of last year, such as:
Word Association Tests to find complexes.
Complexes cause: 1. Forgetfulness. 2. Lapsus linguae. 3. Misunderstanding.

4. Involuntary facial expressions. 5. Emotion. All these headings enlarged upon.

Dreams. Methods to arrive at meaning. Where dreams originate.

Two diagrams showing how different types react to their complexes (p. 202). A third diagram of a man who is aware of positive and negative conscious but does not reckon with complexes in Collective Unconscious (p. 203). This situation explained and also the heightened consciousness which *can* be its outcome.

Mechanism of dreams. (not much touched on before.)

1. Contamination. 2. Condensation. 3. Doubling or Multiplication. 4. Concretising. 5. Dramatising. 6. Archaic Mechanism. All these headings enlarged upon.

Lecture II. 10. V. 35. *Page 205*

Function of the Dream.

1) The complementary classification. 2) The compensatory classification. Both explained.

Intention present in second. Antique conception of dreams more compensatory than complementary, as if a transcendental subject were throwing light on the unconscious standpoint. Why, if such exists, does it not speak in reasonable language? Conscious excludes but unconscious by its very nature can not, it has to express itself through turbid, obscure material. Contamination itself reveals unguessed of possibilities. Give both classifications because though many dreams can be explained by the complementary, others need the compensatory.

Use of dreams. Mainly to throw light on a dark situation. How they do this.

The task is to find a way to watch the unceasing processes in the unconscious. Approach Eastern methods. To empty conscious in order to invite these contents is sinning against Western ideals. Must not imitate East but find our own way.

Example of young artist who could not phantasy and learnt to at Stadelhofen station through a poster of Mürren.

Lecture III. 17. V. 35. *Page 208*

Just artists have most difficulty in such phantasying, hard to play with your profession. Can use this method in many ways, specially useful to discover hidden possibilities. Must not only be seen but understood in order to enlarge consciousness. Phantasies are complexes trying to find a solution.

Yoga an analogy but very different. Yoga based on pictures which represent the depths of the unconscious, strange to us. No free phantasying is found in India but it is much less based on dogma in China.

A few extracts read from the Golden Flower and commented on.

The Chinese are wise, they do not speak of the things which cannot be expressed, but we write thick books on them.

Western analogy: Ignatius of Loyola but his meditations were limited to dogma, as in India. We encourage phantasy on just those things these people reject, this is trusting to nature.

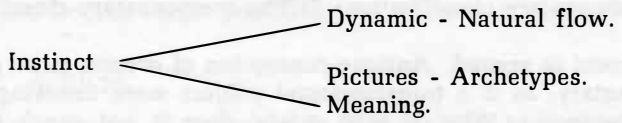
Lecture IV. 24. V. 35. *Page 212*

Phantasying method for older people.

Case of American lady, 55, head of a College in America, disoriented by collapse of sexual taboo in post war generation. This problem brought her to analysis. Problem specially difficult at her age because it makes no sense to go back into instinctive life. Meaning behind every instinctive urge must be searched for in such cases. Two aspects of instinct: action and images. Example of Yucca moth. Action belongs to first half of life but in second half should ask: "Why do I do this?» Biological and mythological reasons.

Example of Indian chief who became a woman at bidding of the great spirit. Example of man of 50 who found himself forced to be a Don Juan always seeking the "secret". Mother complex.

Lecture V. 31. V. 35. *Page 215*



The Don Juan man was following first path through lack of understanding. Mythological picture of blood-thirsty goddess from second path was mixing herself with old reality situation. He was fascinated by and always seeking her. It is drive of instinct which makes life worth living, the young should follow first path but older people need symbolic, initiatory, second path.

Return to 55 year old American woman. She was terrified of the sexuality she dimly discerned in herself. Feminine and masculine sides of ourselves. Too many dreams, advised her to phantasy. The great difficulties she had at first described.

Intention is to get people actively into their own psyche so that they may be changed. Initiations of primitives.

Phantasy read from where the patient goes out on to frozen Zürichsee with snake and drops to bottom of lake where she sees the sun, till she arrives at Cloister.

Lecture VI. 7. VI. 35. *Page 219*

Superficial aspect of phantasy resembles the small events in a fairy tale. This has a meaningful background.

Lake or wood in almost every journey to the underworld. Examples in Francesco Colonna's "Hypnerotomachia" and Dante's "Divine Comedy". Animals appear in both and are analogies to *snake* in our vision. With snake: instinctive way. Necessity of patient being in phantasy herself. *Frozen lake.* No connection between conscious and unconscious. *Going out on lake.* Adventure beginning. *Snake describing a circle.* Characteristic of snakes. Circum ambulatio and other examples. *Snake rearing its head.* Anticipation. Kundalini. *Block of ice.* Symbolism of island. Example of Latona.

Patient finds nothing so *snake leads.* Examples of this given from Divine Comedy and Hypnerotomachia. Animals excluded from Bible. Reasons why we are becoming more friendly with them. *Sun vision in depths of earth.* Unexpected archetype. Parallel read from O. H. Schmitz' "Adam's Rambles with the Snake".

Lecture VII. 14. VI. 35. *Page 223*

Two more parallels to sun vision from material of patients given.

Water becomes air when she leaps into hole. Situation reversed. Thirty-fifth year begins such a reversal. Parallel where Dante and Virgil pass from Inferno to Purgatoria. Diagram (p. ???) Enantiodromia.

Snake turns into winding passage. Diagram, (p. ??) of Chinese parallel, representing circulation of blood. Path of Phantasy. A thought a tangible being to Eastern mind, "it does". Making our thoughts a Western prejudice. Moon eye and sun eye. Diagram (page 224) to clarify this. Parallel from Gilgamesh.

Cloister. Diagram (page 224) of Chinese symbol of four Tai-gi-tus. Symbolism of the four. Tao. Instinctive way. Christian symbol perhaps surprising.

Lecture VIII. 21. VI. 35. *Page 227*

Sun symbolism (cont.) Extracts read from "Serpent Power" on Manipura and commented on.

Phantasy continued: she comes to a plateau overlooking an immense abyss. After a long time she sees a clearer vision of the sun.

Parallel read from Symeon, the New Theologian. Further sun visions from Dante. Parallel read from Albrecht Dietrich's Mithraic Liturgy and commented on.

Lecture IX. 28. VI. 35. *Page 231*

Sun vision always means new consciousness. Rising sun in Katabasis conceived of as new light. Ariel's song from "Faust" quoted.

Vision of Seherin of Prevorst read. The latter demonstrates connection between sun and Manipura.

Our vision cont.: Rays of sun form a way for patient to approach it.

The Crux Ansata. Further analogy read from Dietrich's Mithraic Liturgy.

Our vision continues: As patient walks towards sun she sees figure of man and dog.

Very important, the psycho pompos. Example from "The Shepherd of Hermas". Hermes. Thoth. Alchemy the mediaeval cloak for Hermetic philosophy.

Possibly subjective speculation but associate this dog with hyena. Hyenas. Dying Parsee feeding dog.

Our vision continues: She goes through door in cliff and after long passage comes to dark space. She dimly discerns throne and background of blue flame and senses wild animals.

The instincts are appearing, hint here that they might put out light of consciousness. The patient wishes fervently things around her would become visible. Burning desire to see because the thing which brought her to analysis is near.

Vision continues: walks on and finds herself in brightly lit ball room of palace. Raised platform in background with curtain behind it. Patient raises curtain.

She gives herself to situation in last action. Parallel in Isis mysteries. Passage read from Apuleius' "Golden Ass".

Lecture X. 5. VII. 35. *Page 235*

Nothing exciting behind curtain for patient must follow way of snake in every curve.

Vision continues: patient follows the dark winding passage she finds behind curtain and comes eventually to dimly lit cavern containing pool covered by cupola with four pillars.

Symbolism of pool- Piscina. Mandaean sect. Their dream analysis. Psychotherapy of primordial origin. Other examples given. Every illness has a psychic and a physical side. *Rebirth* techniques.

Patient had no understanding of these phantasies. Such facts present themselves in banal form. The surface and what lies below. Example of attitude to witch-burning in different ages. Analogies of St. Peters, Rome; Egyptian Mysteries, Luxor. Churingas. Can assume patient approaching a holy place.

Diagram of cupola (page 237), Solar plexus, sun symbolism again, but dark and damp, counter movement set in.

Lecture XI. 12. VII. 35. *Page 238*

Lamaistic Mandala (one of the few without human figures) brought and described as analogy to our vision. Same idea in Maya culture. Several quotations read from "Golden Flower" and commented on.

Our vision continues: patient goes down steps and sits on bottom step. Two Inidans appear in a canoe.

Must go down to very lowest step because of her secret relation to Indians. Americans and the negroes and Indians. British colonials. These foreign bodies in western consciousness frequent cause of neurosis.

SUMMER-SEMESTER 1934

LECTURE I

20th April

I will begin with some explanations of how the ideas which I spoke of in the last semester came into being.* When we speak of psychology, we enter an infinitely wide and complicated sphere. It is not like other sciences which have their definite boundaries. It is a significant fact that there is an American University which publishes a volume about psychology every year under the title of: "Psychologies of 1904" and so on. Psychology consists of a number of individual beliefs and not of fixed systems, but beliefs always strive to become the generally valid truth, and these convictions often become exaggerated. Many varying opinions exist about psychology because it has so many different aspects. Psychology is concerned with the psyche in which everything primarily originated. Nothing exists which was not psychic once. This desk, for instance, was once an image in someone's mind. This building first existed as the phantasy of some architect; they both originated in someone's psyche. There is nothing which man has done, thought or undertaken which has not originated in the psyche. Our experience also is above all psychic. In fact, we *can* only experience through the psyche. The only immediately perceivable is psychic: a psychic image, and this is the only basis of experience. *"I find this to be so and so", that is the first truth.* Reality is the reality of our experience, of our perception, it is our perception which is real and which colours the character of reality for us. If you can make yourself formulate your experience, you have the outlines of your own psyche. There is, naturally, an outer world, and things which stand outside our psyche, but psychology is essentially the science of the directly experienced, and everything else which can happen is neither direct nor immediate. When you burn yourself, for instance, by touching a hot iron, the process is not simple but highly complicated. Pain requires certain affections, of the nerves, brain etc., but a large part of the reaction is unconscious; what the pain really looks like and where it is in the nerves or brain – that one does not know.

As psychology is such a fundamental matter it naturally touches other sciences: pedagogy and philosophy, for instance. Its widespread character gives rise to numerous misunderstandings. The psyche appears to everyone as that which is reality to him and it takes an exceedingly long self-education to see that one's own experience is not the general experience. This is such a hard task that some

* Vol. I. 1933–4.

people give it up altogether, and for this reason they are glad to limit and confine psychology. Here I must point out a paradoxical truth, that the psyche is a *general* phenomenon and also a *personal* thing. There is nothing living except the individual, there is no life except individual life but, since the individual is the bearer of life, it is also universal. The psyche experiences itself and is at the same time a general phenomenon; everything that exists depends on this fact.

Moral and religious hypotheses are an important factor in our lives, we are dependent on them. Some we really consciously share, others we do not, some indeed we fight against, and yet they influence us. They come from our milieu, our culture, our speech. Moreover, the earth influences the psyche. Man is greatly influenced by where he is born; a European born in the colonies is colonial, there is something about him which is not quite in tune in Europe. Very difficult psychological problems arise from this fact. You see this especially in the English who have been born in the colonies, and in Americans, on account of the Indians who are indigenous to their soil. These things are exceedingly important for one must treat such people differently. An Englishman needs quite different treatment from a Frenchman. Different conditions can even modify the skeleton. In a family of seven children, four of whom had been born in Hamburg, and three in America, the latter looked real Americans.

I once watched the men leaving a factory in Buffalo and thought what a lot of Indian blood they must have, but the American doctor I was with assured me that they had none. Even their skulls had changed and taken on Indian form. When I was in Africa I watched my own dreams going black, and I observed that many of the Europeans who had settled there were in a nervous condition. The poison of "going black" was working in them. You can see signs of this in their houses, the crockery is chipped, the pictures are crooked, everything is untidy and has a ramshackle look. Natives never look you in the face; only the medicine man does this, the others are probably afraid of the evil eye; and Europeans in the process of "going black" never look at you either, and develop a strange rolling motion of the eyes. The natives are able to see a great deal which is hidden from the European. A friend of mine was nearly killed by a mamba which he did not see but which was quite visible to the natives. I observed my own eyes rolling once when I was botanising in the jungle, it is as if the unconscious got into the eyes in order to reveal the hidden dangers of the jungle.

One of the most frequent assumptions regarding psychology is that it is a kind of cookery book which tells "how one must make it". There can be no cookery book and we must make our own recipes. Otherwise we are like the American mother who took her child on her knee in order to punish it and had to hold it there while she found the right place in her book on education in order to see what to do next! Psychology is no arbitrary matter, it is more a phenomenology that consists of many realities which have to be accepted as they are. This is exceedingly difficult. There are many facts in psychology which are very irritating. One cannot help saying: "This should not be so, it should be otherwise", because one is hit by it and has a personal judgment.

Another great difficulty in psychology is the presentation of its facts and of the material. We must necessarily represent them in ordinary every-day language, but

that gives an image which is highly unsatisfactory to the audience. One should really describe every single one of these facts in its own language in order to make it intelligible. These things appear differently to everyone, and beyond that the languages we use are very poor in psychological nuances. The French language is the worst of all, it is far too clear and definite, English is better, and German is comparatively good because of its indefinite character; Chinese would be the best of all for this purpose. The fundamental outlines of psychological truths cannot be expressed in concepts or ideas, only a very indefinite formulation is suitable to them. The sharper and more definite a formulation is, the less it expresses a psychological idea. Nothing is simple in psychology, the psychological unit is always a complexity, nothing psychic can be isolated. It is therefore peculiarly difficult to explain oneself in terms that really describe anything. We are surrounded by the opposites in psychology so that the language we use should hold a double meaning.

LECTURE II

27th April, 1934

There is nothing easy in psychology, the psyche does not react in a simple way, so that the simplest thing is complicated. In an association test, for example, the questions are simple enough, but the reactions of the psyche are not. We can make an easy experiment. I could hang up a red square. Everyone sees the same object, it is red for everyone. Each individual is sure that it is exactly the same for everybody else, but theoretically everyone sees an individual variation of the same thing. No one can simply perceive it, but sees it in his own peculiar way, of which fact however he is unconscious. The mad king, Ludwig of Bavaria, made an interesting experiment. He invited a number of artists to paint the same scene in the garden of Tivoli. The results were exceedingly varied; some of the pictures seemed to outsiders to be very far from reality, for not only the object but the subject of the artist appeared. In the same way every expression in speech has a different meaning for different people. Each word has its meaning for us personally and, besides this, a content of the unconscious can creep in and complicate things still further. All this increases the difficulty I mentioned in the last lecture of finding adequate words in everyday speech with which to describe even outer processes. When it comes to inner processes the matter becomes harder still. Our expressions are limited. If I say: «Es ist mir wohl» (I feel O. K.) I think I have said something, but this assertion means something different to everybody.

A vast sphere of unconscious processes exists beside our consciousness and when we make a simple conscious assertion all kinds of things can flow in and obscure the meaning. The unconscious is constantly at hand and is more alive and more permanently awake than the conscious. We sleep a third of our life away and in the remaining two-thirds we are only more or less conscious. Alert consciousness is a very rare condition, it is tiring and expensive, and as it requires so much energy we prefer to let ourselves live in a kind of torpor. We like to let ourselves sink into a sort of dream in which at least we can still observe our thoughts, but some people cannot even achieve this, they cannot say what they have thought. This is indeed the primeval condition of man. The primitives spend most of their lives in this condition and are exceedingly angry if they are asked what they are thinking about. If we relax our attention we fall into the dream which is for ever flowing on in the unconscious, but it requires a special training to be able to observe and record this dream.

Everything of which we are not aware is stored up in the unconscious and though this is a dark, slumbering condition, it is active all the time and sometimes it takes contents of the conscious and draws them down into it. I can make a slip

of the tongue, a word has been drawn down by the unconscious, and something else substituted. If the unconscious stopped living nothing would happen in consciousness, for all that comes into our heads proceeds from the unconscious. Normal consciousness is very narrow, it cannot hold more than a certain number of things at the same time, all clearness is lost if this number becomes too large, and this can lead over into pathological symptoms.

Many of our daily actions are unconscious; the movements of our bodies, the expressions of our faces, for instance, and such automatic gestures as taking out a watch and looking at the time and very often omitting to register the same. We see and do things and omit to record them. Everything which has ever happened is smouldering on the threshold of consciousness, but the bridge is lacking, so it is not immediately accessible. Some things are so deep that the conscious will is quite powerless to reach them, they can only be touched indirectly without our conscious participation, we suddenly remember them when thinking of something else. I will give a concrete example of this. A man was walking along a road and suddenly became aware of vivid recollections of his childhood. He retraced his steps and came on a farm which he had passed some minutes before. He was struck by the smell of the goose yard which recalled the farm where he was brought up. His nose had smelt it as he passed, but it had remained unconscious till several minutes later, when the smell came up indirectly.

Numerous things in the unconscious always remain unknown to us. This is the reason that we really know so little of our own lives. We do not know how to value many things which were once conscious and allow them to drop from us. The unconscious appears to have a peculiarly fine feeling for estimating the importance of things. Many events which happened to us in childhood, for instance, seem quite trivial to us, but the unconscious, realizing their importance, preserved them. This fact is of considerable importance as it shows us that it matters very much what we experience, for even that which we do not experience consciously is yet experienced by our whole psyche. If one man reads a thousand books and forgets their contents completely, and another man does not read at all, we might think they would come out equal, but this is not the case. The unconscious registers everything, it has a fabulous memory, and all that the first man had read is stored up there. Hypnotism could reveal it. There was a case of a woman who suffered from complete amnesia for two days, but her unconscious registered the exact time on the clock when she was brought into hospital in spite of the fact that she was in a state of deep unconsciousness at the time.

Forel records a case of a man who was reading a newspaper in a café in Zürich and read of a man who was missing and wanted in Australia. Suddenly he realised that this man was himself. He went to Forel and told him this. Forel hypnotised him and it turned out that as a result of dengue fever in Australia he had lost his memory, gone to Sidney and bought himself a ticket to Europe. The people on board the steamer only noticed that he was silent, aloof, and read a great deal. In this way he came to Zürich. This is by no means an isolated case, in loss of memory the whole previous life may be lost, but the unconscious stores away all the images of it.

I once investigated the case of a girl of 19 who was suspected of schizophrenia and who had been in an asylum for one or two years. She had hallucinations and

strange symptoms common to those who live entirely in the inner world. Her pupils were always dilated and only contracted when her attention could be awakened to the outer world. I had the feeling that an inner dream was being lived. It came out very slowly about three words an hour. It was a story lived on the moon. I asked her why she found it so difficult to tell me about it and she replied: «I take trouble, but it is too difficult, it was never in words». To think then in words is an effort. These inner dramas and dreams cannot be willed into consciousness, they can only be reached by a special training, or by hypnosis. They are not words, or single incidents, but a river of events. Kant calls this sphere the territory of «dim representations», and when we see this unconscious world with our own conscious world we see that the latter swims in the former, like an island in the ocean. Our consciousness cannot be our psyche, it is only a very small part of our psyche, but the psyche is the whole. When a man is whole his unconscious must also have its say. The real being is in the unconscious. If we wish to be aware of the whole person we must wait until the unconscious has spoken. Students should see their friends when they are drunk before assuming that they know them. Things come up then which we cannot see at other times, somethimes worse, and sometimes better than the things which we already know.

Consciousness is essentially the psyche's organ of perception, it is the eye and ear of the psyche. We locate consciousness in the forehead, but the Indians think that the Americans are mad for doing this, the Indian thinks in the heart, and the nigger thinks in the stomach. In fact it is only when the nigger's stomach is affected that he thinks at all. On the level of the taboo it is only *that* which makes the heart beat, or affects the intestines, which makes people think. The life that we live consciously is lived in the unconscious by the primitive, he cannot think logically, or act logically, he is alive to fear or anger, but it is very rare for a primitive to be able to detach himself sufficiently to appreciate such a thing as the beauty of nature.

LECTURE III

4th May, 1934

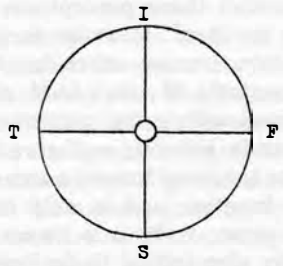
Ego consciousness is no universal condition; it could rather be called the organ of orientation which is sub-divided into functions. In looking at a human being you can usually decide what his conscious functions are, they tend to form an inseparable «continuum» throughout his life. The conscious functions are the organs of observation or perception («Wahrnehmung»). These functions give observations of the outer world to the inner man and vice versa. We will speak first of observations of the outer world.

We will begin with the function of *sensation*. This is perception through the senses. The sense organs transmit these perceptions to the brain. To examine a function we must arbitrarily cut it off from its surroundings. In reality there is no such thing as pure sensation, or any other function, working by itself, it is always mixed with psychic contents of some kind, and can only theoretically be pure. Sensation is usually mixed with some primitive thinking, with what a thing means. In its pure form sensation gives us a picture of this or that thing, but the eyes do not say what it is. The thinking function comes in to tell us that. *Thinking* in its pure form is an inner function and is only indirectly connected with the impressions of outer objects given us by our senses. Sensation as well as being mixed with thinking is usually also joined to *feeling*. Practically every sensation has a feeling tone. It is a purely artificial separation to consider a sensation which is not so coloured. When thinking is more developed in a sensation type than feeling, a primitive kind of feeling follows after the thought, the aim being to decide whether a thing is worth retaining or should be discarded. To like a thing, or not to like it, is feeling in its most primitive form. We say «Yes» or «No» to it. Language itself often confuses us about the functions. In German, for instance, it is hard to divide feeling and sensation, Goethe himself confused them. The French are perfectly clear about this, and so are the English.

With these three functions we know *that and where* a thing is, *what it is* and its *value*, so that there is already a considerable grasp and outlook on the world, but there is no whence or whither, the object is not seen in full connection to its surroundings, its place and its belongings. The invisible is missing, it has no «environs». For this we need *intuition* to make it intelligible. Intuition is a word with a definite meaning in English and French, but in German "Ahnung" is better. The intuitive basis of knowledge is recognised in philosophy, the «durée créatrice» of Bergson is such an intuition, he is an intuitive philosopher who recognises these ideas. He did not discover them for they existed far earlier, you find their prototypes in very ancient Persia. In Zoroaster there is the idea of Zrvan Akarāna, of endless duration in which everything comes to pass. When we think of this, it is

as though we imagined a teacher trying to make a stupid pupil understand the idea and inventing an endless snake in order to make it clearer, but the primitive approaches this quite differently, he sees the snake first, or some other picture and then he comes slowly to thinking about what it is.

The history of energetics is largely intuitive, it starts primitively as intuitions of archetypes, first they were beings, now they are mathematical formulas. The old archetypes or beings were full of feeling and of magic effect; the mana concept is tremendously meaningful. A very unusual man or event has mana, according to the primitive; where we ejaculate «Oh God!» the primitive exclaims «Mana!» Mana also conveys the idea of importance. Intuition is the perception of invisible things. You think you have your handbag closed, but the intuitive looks inside it and inside you as well, for no secrets are safe from him. The most pronounced intuitives have what the Scotch call «second sight», they can, for instance, foretell the weather, many animals also have this last power. Intuition is a great danger as well as a power in the hands of its possessor for it is quite illegitimate, it does not fit into reason any better than a woman fits into a book of logic! Women, however, have their own logic.



This diagram is a simple design with the functions at the four points of the compass. The functions can be moved from point to point at pleasure, but not in their relation to each other, that is fixed. There is unchanging opposition, war in fact, between thinking and feeling. If you feel about a thing it is impossible to think clearly of it. There is a pleasant object, for instance, you feel agreeably towards it, you must put that feeling behind you in order to think coldly and objectively about it, for it certainly possesses bad qualities as well and you will not be able to see them because of your positive feeling. If thinking appears cold to feeling, feeling certainly appears stupid to thinking. It takes a very long time to reach the point where these two are workably united, a thinking type does everything he can to prevent himself from having feelings, to repress them, but sometimes in spite of all his efforts out they come, and how! Paul Bourget tells a story of a married couple waiting in the antechamber of a parliamentary office and the wife comments on everyone who appears. At the sight of a shrewd professor, she exclaims «Voilà un méchant homme, il est sûrement de la police secrète!» This is how thinking appears to the feeling type.

Intuition and sensation are also immoveably opposed to each other. If you want to observe facts minutely, what else could be there without disturbing the whole

matter? So intuition must be locked out. The eyes of the sensation type are usually sharp owing to focussing on the object, whereas the intuitive does not see, he gazes, his eyes are radiant, it is as if something streamed out of them. A highly-gifted intuitive appears to be looking through you, you do not know exactly what he *is* looking at, certainly not at you, at your every-day face, but at your atmosphere, or Heaven knows what. Intuition and sensation lock each other out all the time. Intuitives show a quite extraordinary inability to register sensation facts, they have extraordinary fantasies about a thing, they intuit what is inside the locked drawer, but have no idea what the bureau looks like outside. So there is a system of four functions which cross each other. Thinking and feeling have one point in common, they are both rational functions, they *must* be rational, but if you try to be rational in sensation-perception or in intuition you will prevent yourself from seeing the unexpected, and you will see nothing. The whole essence of these two is to see what is there, however unexpected it is. This is what makes it so hard for someone with second-sight to commercialise it. When people with great gifts of second-sight begin to try to use it as a means of earning their living, they usually begin to cheat, because often they see nothing at all, and anyway what they see is generally the last thing people expect or want to hear, so that it is very hard for them to remain honest towards their gifts.

Each of these functions has a fixed quantity of psychical energy attached to it and when the functions disappear the energy vanishes, it disappears into the unconscious and then a disturbance shows itself somewhere. No one has all four functions equally developed, and the more developed and used to its fullest extent one is, the more repressed its opposite becomes. At least one function is always repressed, often two, and sometimes even three. A thinking type always has inferior feeling, he will often describe his marvellous feelings, but every word shows how uncontrollable they are, they become absolutely archaic in the unconscious. And the archaic thinking of a feeling type is astonishing, he speaks with such developed nuance in the feeling realm that you think he must have superior thoughts as well, and find archaic nonsense. It is well known that many highly developed intellectuals hate women, because they are connected with their inferior function, and they frequently marry their housekeepers in consequence!

The functions do not cease to exist because they are in the unconscious, they go on working, but automatically. You always feel somewhere, even if you are a thinker, but *it* feels, you do not. We shall see by some surprising examples later on how the repressed function can work with the conscious totally unaware of what it is doing. The functions are not suspended in empty space, but are related to the ego. The ego is another complex, it is the subject or the object of the functions. What is the ego? Most people point to their body and say: «That is I», but psychic processes are undeniable facts. You can quite well say «I think», «I feel» but the other view works also, «I am thought», «I am felt».

Between these four functions are the intermediary functions; scientists are mostly empirical thinkers, that is thinking with sensation and such thinkers as Schopenhauer are speculative thinkers, thinking with intuition.

LECTURE IV

18th May, 1934

It is fairly easy to imagine being able to think consciously, to have one's thoughts under control, but when it comes to feeling it is much more difficult to do so, especially for a man. To a feeling type however, feeling is really under control of the will to a very great extent. As a matter of fact it is by no means everyone who can sit down and think out something voluntarily, and it is quite equally possible for someone to sit down and feel something out. It just depends which is your domesticated function. It is usually women who can direct their feeling, and men who can control their thoughts. Let us suppose that a feeling type has to go to a party, he (or more likely she) will groan over it in thought, or in speech, then when they arrive on the doorstep, they stop and think: «Why there is a nice feeling here after all, it will be all right». Then they go to the party and it goes beautifully, everyone says «What a nice evening» and the feeling type goes home and says «Yes, it was a nice evening, but I paid for it». This is quite true, it is wonderful what people with differentiated feeling can accomplish with it, especially when they want something!

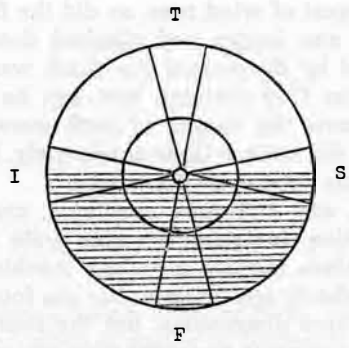
Of all the functions intuition seems the most unpredictable and unmanageable, most people only know of intuition as the vaguest hunches coming from heaven knows where, but a great many people live by it entirely. They draw the souls out of things and act according to what they discover by this process, just as if what they discovered were ordinary every day facts.

All the functions can happen unconsciously just as well as consciously. People think unconsciously, elaborate philosophical thoughts, you find them in dreams and in phantasies. With feeling this happens still more. You often first discover a feeling through an affect in a dream. For instance you meet a man for the first time, you like him, it is a pleasant evening and you go home with the impression that everything was quite all right. Then you have a very bad dream about him and discover he aroused a very bad feeling in you, there was something you did not like at all in him, you wanted to overlook it or it would have spoilt the pleasant evening, but it felt itself unconsciously and comes out in the dream. Unconscious feeling is often to be seen in facial expression, we repress it because it is unpleasant, but we always pay for this later. Unconscious sensations are usually based on facts which one has seen and failed to register consciously. A hunter, for instance, got benighted in the jungle and while it was still light he climbed up the only suitable tree in order to spend the night in it. The ground would have been very dangerous because of the wild animals. A wind got up and a wild panic seized him, he wanted to leap down from the tree but as it would have been foolish he controlled himself, and as the wind died down so did his

fears. But the next time a gust of wind rose, so did the fears. At the third time he simply could not bear it any longer and climbed down. Immediately the tree crashed to the ground and he discovered the trunk was entirely eaten away by termites. He thought it was God warning him, but he was a very experienced hunter and would well know the danger of such trees, he must have seen the holes as he climbed up, he did not see them consciously, his unconscious registered them and warned him of his danger by the panic.

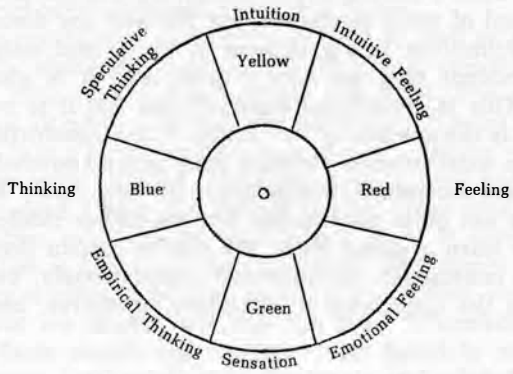
Unconscious sensations, and still more intuitions, are in a curious borderland which defies exact definition. Intuition is never quite conscious. H. G. Wells in his book «The Time Machine» mirrors a curious machine which does not run in space but in time. Three wheels can be seen, but the fourth is only faintly visible. The idea is that we see three dimensions, but the fourth is invisible. The same is true of the functions. Intuition is never tangible and we know as much of it as we do of the fourth dimension. Sometimes intuitions and sensations are caused by such things as the holes made by the termites. An intuitive type, for instance, was in analysis with me. I received her in my garden room. She said «You had a man here before». I was really amazed as there had been a luncheon interval and she could not have seen him. She could only say she had a feeling it was so and I subsequently noticed many cigarette stumps on the table and concluded, as I do not smoke cigarettes, that her unconscious had registered the fact and diagnosed a man. It is a fact that coincidences can tend to heap up. A professor once said to his students «This is a unique case, tomorrow we shall have another». During my own experience in the clinics I saw a very rare case for the first time, seven days after another, and then no more for seven years.

This chain of chance events is in keeping with eastern philosophy and the primitive's existence is based on such experiences. Only the other day I took down «Ulysses» by James Joyce in order to quote it to an Englishman, a thing I had very rarely done and certainly not for three or four years. The Englishman had been in a bookshop the day before and, seeing «Ulysses» on a shelf, had thought «That is a book I should have» though he had never heard of it before. We think of this kind of thing as chance, but the east has discovered the laws of chance long ago. Primitives firmly believe in lucky and unlucky days. At the second unlucky accident they get into a panic and it is almost impossible to proceed that day. This is considered superstitious, but it is not superstition but observation. Magic is the science of the jungle. It is a comforting fact in one way that these intuitions exist because through them some knowledge of the future is possible, but they are dangerous, things never or very rarely happen as they are predicted. They are not quite predictable, but are rather riddles which appear in order that you may learn to guess them. We can be certain that everything which we do not register consciously is registered unconsciously, but the unconscious does not work like the conscious, it is archaic, primitive, and works rather in analogies.



A complete man would have all these functions in the light. This diagram shows the functions as they are in the case of a thinking type, there is always at least one function which one observes and adapts to reality by. Take a man such as the diagram depicts, his thinking is excellent, he is most superior and deliberate in his judgments, intelligent and satisfactory in every situation which calls for thought, but put him in a situation which calls for feeling, in a love situation for instance, and he simply collapses. He is childish, ridiculous, breaking out into the wild affects that one might expect from a nigger, and, most deplorable of all, his superior thinking is then taken prisoner by the wild affects and his thoughts themselves become worse than ridiculous. A thinking type does not observe correctly, but he thinks over the situation and arrives at reality in that way.

Any of the four functions can, of course, be in the light and the two auxiliaries can be half in the light. This can swing on its axis and you get two functions in the light and two in the darkness, but there is always at least one function down in the primitive undifferentiated dark, the inferior function is never in the light, so every thinker is a feeler in the unconscious, but an explosive one.



Here we have a diagram in which an attempt is made to represent the functions by colours. All sounds have colour, which we call colour illusions or coloured hearing. *Thinking* is generally, almost always, represented by blue, it is connected with the air, with the spirit, primitives use birds or feathers to represent thoughts.

Feeling is often represented by red, because of its connection with heart and blood. *Intuition* is the beginning of the real uncertainty, it is sometimes represented by white or yellow, like the rays of the sun. *Sensation* is often green as it is connected with the earth, and the earth's surface is green.

The idea of the functions did not originate with me but was discovered by the Chinese centuries ago. It is true, however, that I stumbled upon it without knowledge of the east and only afterwards found the parallels to my own discoveries.

There is a zone in between the functions in which the two neighbours mix. In the place where thinking and intuition mix, for instance, you get speculative thinking and in different degrees. Schopenhauer was primarily a thinker and secondarily an intuitive, whereas the quantities were reversed in Nietzsche. He was primarily intuitive, and a thinker secondarily. On the other side of intuition is intuitive feeling. This sphere usually belongs to woman, who feels through the heart. People in the zone of sensation-feeling always try to put their feeling through in the objective world and usually make nuisances and bores of themselves in the process. Empirical, or sensation thinking, is the realm par excellence of the scientist.

LECTURE V

25th May, 1934

There are a great many questions about the last lecture.* The first asks if the feeling-sensation type is always a social bore? They do not spend their whole lives in boring society, but this is the negative aspect of their type and they are inclined to have this effect in social situations, but in their positive aspects they are often artists, poets, and especially musicians.

Then there are several questions relating to intuition, which is not surprising as it is exceedingly difficult to grasp, or to render tangible. Its very essence is its intangibility. Logical concepts are tangible and possible to grasp, but empirical concepts often intersect each other, you never see them separately and clearly. Intuition is still more difficult to define clearly because it is an apparatus which is invisible, a perceptive function working through the unconscious. You cannot reduce intuition to the terms of the three other functions, though it can clothe itself in all of them, as we saw last time in the examples of the hunter in the tree and the cigarette ends, but very often you cannot tell at all how intuitions come. It is highly necessary for us to realize that we do not know everything, that we stand indeed only at the beginning of our knowledge, at the very beginning of the things which it would be possible for us to know and intuition lives on this border of our knowledge. Though intuition is perception via the unconscious, the contents of it often appear as finished totalities, its character is that of a given fact. Spinoza thought it the highest type of knowledge that exists.

Intuition concerns itself with many fields. Some people can intuit the weather, others can foresee the movements of the Stock Exchange, &c. &c. Another question which is asked is why intuitives do not break the bank at roulette at Monte Carlo? There was indeed a patient of mine, an intuitive, who, coming to the end of her money, travelled to Monte Carlo to recoup. I protested that this was very dangerous but she replied that it would not be for her. Later I saw her there and I asked her if she had done what she came for. She replied «Not yet», but every day she went and watched until her series turned up. Then she staked for the first time and she always won. I asked her why she did not go on and break the bank. She replied because she only knew one or two series for certain and after that it was dangerous to go on, because she always lost. Intuition is really like that, it can only be used to gain a certain modest advantage. If an intuitive is really at his last penny, intuition appears to have an interest in just giving him enough to go on with but no more. Intuitives are often very poor because they never wait for the

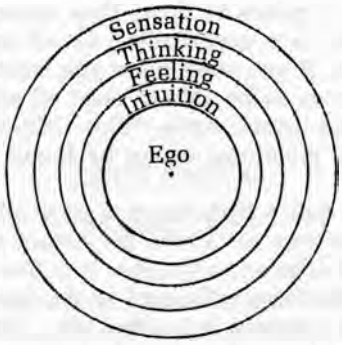
* Questions were usually read out in full, but where possible we have summarised them for the sake of brevity.

harvest. Every situation is a prison to them, they crave for new possibilities and can only use their function to a very limited extent in a situation. It is as if it will only just nourish them, if you want more you must turn to another function. We have four functions so as to be able to meet all situations. Kant, who could think so marvellously, and could write "The Critique of Pure Reason" was sadly at a loss in personal situations where he found himself forced to use his most inferior feeling.

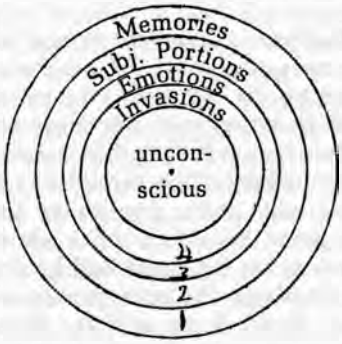
There is what we might call a fifth function over all these four functions: the will. This is a peculiar function set above the others with a certain quantity of disposable energy in direct relation to the ego. It is like a mobile unit, not kept in any definite place, but at the direct disposal of the general of the army. The ego is free to use this dynamic function, but only under certain conditions of its own. It cannot be used under every condition. If, for instance, you are very tired, and have already used all the energy available for it, then it is not in working order. It is free in as far as it has available energy. This is a product and a kind of inherited reservoir of civilized man. Primitives have no will, it is won by culture and civilization. It is not to be confused with instinct. The primitives have only instinct. When the will is dreamt of it is as a man-made instrument; a knife, or a sword, or something of that kind. The primitive has plenty of instincts, but no will, things just happen to him, it is exceedingly important not to confuse will and instinct.

When I was on the Mt. Elgon I camped near a particularly primitive tribe whose speech was like the song of nature, and I told a runner to take some letters to the white man who lived by the big beast (the train). The man did not move, he took no interest. I tried an interpreter, but there was still no interest, so the head boy had to be sent for. He said: "Oh this is just a poor native", (the head boy was just as black as the other,) "You cannot talk to him like that, you must do it this way". Then with a whip and a great many gestures he got the man into a great state of excitement about the letters of the white chief and about the other white chief waiting for them at the big beast and he drew a picture of the runner as the arrow in between. Suddenly the man dashed off and ran 120 kilometres without stopping. This is absence of the will. He understood the words but had no inclination whatever to go, so a rite d'entrée was necessary to get him started.

Among the Australian natives if a man is murdered by someone in the next tribe, it is of no use whatever to hold a council to tell them about it for they are not in the least interested; they have to be worked up into a state of rage, pulled by the beard, have coitus performed upon them, until they are really angry. Then they dash off, and if they meet a man of the next tribe they kill him and the matter is settled. But if they do not meet one soon their rage wears off and they go home and everything has to be started all over again. A tribe is just a lazy mass, with no energy at its disposal, everything has to happen to it. Will is always the sign of a high cultural level.



In this diagram we think of the conscious as an area or field, with sensation as the superior function. It could, of course, be drawn equally well with any of the other functions as the superior one. The centre is the ego. What is the ego? This is a great secret, and a riddle which we cannot answer satisfactorily, but only very vaguely, for the sensations of the body, thoughts, feelings, surroundings, etc. all go to make it up. Nothing is conscious that is not related to the ego.



This further diagram includes other things which go towards making up the ego.

(1) is the zone of memories.

(2) is the zone of subjective portions. We can have no thought which registers or becomes ours without something coming up from inside us to meet it. We make the great mistake of thinking that children are born a tabula rasa, but this is not the case. They are born with a vast inherited memory which contains a subjective content to meet everything which they contact externally. When someone says to us: "What do you think?" we give out one thought and keep back all the others, for we always have many more thoughts which we lock away in order to develop just the one. This is often very wise for many of our thoughts are far too subjective for other people and the same is true of feelings, sensations and intuitions. We are very strange and unbearable inside to other people. If it were not for this we should be without individuality and should be just termites. The subjective

portion stands before the ego and forms a sealed chamber already in the neighbourhood of the unconscious where we keep everything which we do not and will not stand. The ego is like a round ball, one side is rather plastic and passive and we are apt to project pieces of this on to other people. We do not think "I had a dirty phantasy", but, "someone roused it in me".

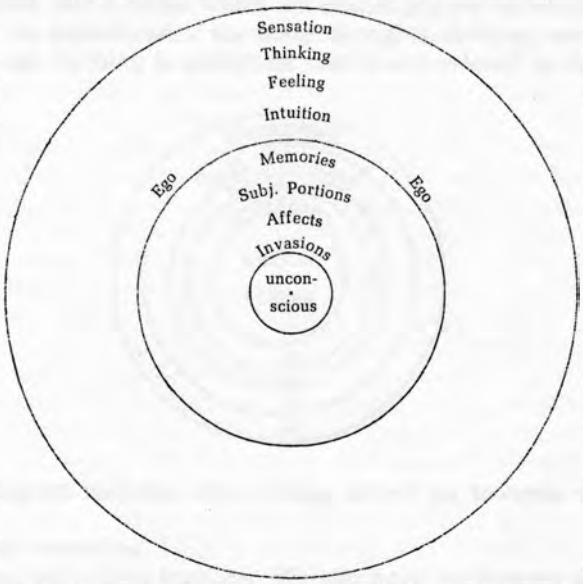
(3) is the zone of affects and emotions. Emotions are often confused with feelings but this is all wrong. Feeling is a valuing function, whereas emotion is involuntary, in affect you are always a victim. If I am a great artist, I can act an emotion, but this is not affect, I am not overcome by it. If someone is terribly emotional we say: "Sleep on it till you are quieter". Affect is undomesticated primitivity, annoyance can still be a feeling, but when your head begins to burn and you find your heart and pulse beat, then it has gone over into an emotion.

(4) is the zone of invasions where unconscious contents break in.

LECTURE VI

2nd June, 1934

There is a question asking what individuality is, but to answer it would lead us too far for we are not at present concerned with the individual, but with the ego. Our present material consists of that which touches the ego, the individual or Self reaches far beyond this, it is only in the evening of life that we can say who we really are.

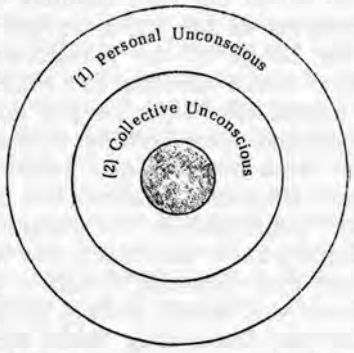


In this diagram the outer circle is the superior function. This can, of course, be any of the functions, with the condition that its opposite becomes the inferior, or inmost, function. In this case, sensation is superior, thinking comes next, feeling follows, and intuition brings up the rear. The intermediary circle is the ego, next to it, on the inner side, are memories, secrets which have to be guarded, subjective portions, etc. Affects and emotions come next and lastly the invaders from the unconscious which we did not have time to speak of in the last lecture.

These invaders have the character of being completely foreign to us. Affects have already something of this character, they possess us, but we are still able

to exercise some control over them with the will and to explain them, to some extent, rationally. The invaders, however, are completely irrational, they appear from the unconscious with no conscious mitigation and take us entirely by surprise. If we allow them to appear outwardly they astonish our neighbours as well. A sudden mood seizes us, or an idea possesses us, it has no connection whatever with our conscious occupation at the time. You are listening to a lecture, for instance, and if it is boring, to have phantasies is explainable, because naturally it is nicer to play with something more amusing than the lecture, but if you really want to listen and still cannot attend, the invader shows its autonomous character more clearly. These moods or ideas, even among healthy, so-called normal people, can go over into illusions, sometimes phantastic illusions, and even hallucinations. Goethe's vision, and St. Paul's are of this order, as are, also, the contents of neuroses and psychoses.

Beyond this comes the inner circle, the complete dark, the utterly unknown, the unconscious, the meaning of which is "that we do not know". This is a no-man's-land out of which the invaders come. It is not even possible to prove that these things exist when they are in the unconscious, for the essential character of the latter is that it is unknown. We postulate that things are preserved in it for memories and such things come out after years of conscious forgetfulness in a whole and preserved state. It looks as if they led an existence in the unconscious from which they walk out at the right opportunities. We can make hypothetical postulations as to their character, as is done in modern physics about the contents of the atom, though opinions are sharply divided upon this subject. We can make certain distinctions in the contents, the personal contents, for instance, differ from the collective ones.



(1) Personal contents are such things as memories; things of every kind which we forget, but which, apparently, remain stored up and break through whenever there is a favourable opportunity. We assume there is a top layer consisting of these.

(2) Collective contents are essentially different in character, but the difference is difficult to recognise because they frequently clothe themselves in personal material. It is only after a careful study that you can discover them and see that they have merely enriched themselves with things which they have borrowed

from the personal layer. When they do this the patient usually handles them as his own, but this is quite wrong. The personal unconscious is, to some extent, our own material, but the collective is not so at all.

This is all very abstract and should now be made clearer and nearer by examples. The very existence of the collective unconscious is still a disputed concept, and is exceedingly foreign to the intellectual. Only the other day I met a French scientist who said "But surely it is a very mystical idea". I replied that I did not see how it could be called mystical for it was really a very practical idea. How would it be possible for us to understand other people if there were no common, human unconscious? We can, even, to some extent, understand the most primitive rock paintings from this general human background and our very languages point to common roots. Some of the Elgonyi natives speak of their parents as Baba and Mama, only Baba is mother, and Mama father. If you take an apple from a monkey he gets angry exactly as a human being does. Through the animal consciousness in the collective unconscious we can reach very deep layers indeed, the period of primitive man is very short compared with the animal period. When people dream of flying they make swimming movements in the air pointing back to amphibious stages, probably the ancestors of man spent the longest time in the amphibian stage.

We are apt to think of ourselves as very modern, but do our modern investigators really know what they are saying? They are always remarking in books on primitives how exceedingly primitive they are, because they do not know what their customs mean. It is true that they do not. The natives on Mt. Elgon spat on their hands and threw forth their breath to the rising sun, and they could not tell me why. But what about our own customs of Easter and Christmas? Suppose that instead of camping on Mt. Elgon we had pitched our camp on the Zürichberg and studied the habits of the inhabitants in their "kraals". One morning Herr and Frau Meyer would come out into their garden and do mysterious things in the bushes. We should ask "what are you doing? Have you hare idols there, and do the eggs represent some fertility or magic ritual?" They do not know. How very primitive these people are! I assure you, however, that it is exceedingly difficult to know what the Christmas tree means. It reaches back far into the past and has many ramifications. We always assume that there was a heroic age when our forefathers knew the reason, but we deceive ourselves, they never knew, we know more than they did. *It* did it, and at last someone said "What does it mean?" We are very slowly waking up from a deep sleep in participation mystique; men did not think, they "were thought". To say "Why do we do this"; or, "What does it mean?" is the beginning of thought, before this the unconscious forces us to do these things. When the sun rises in the tropics it is a moment that hits people in the heart, it forces the Mt. Elgon natives to do something. In the mountains of Switzerland you hear people shouting with joy and they shriek at the bathing-places as they go into the water. Why? Because plunging into another element, the cold water, or greeting the sun from a height, are impressive moments, and we must do something to celebrate them. In bathing you have exposed yourself in a somewhat risqué costume and you want an outlet for your feelings.

We always put everything on to our parents or forefathers. We make them responsible for everything and we think we have explained something by this, but as a matter of fact we have not. When we hide Easter eggs, it means that we are expressing an unconscious thought, that thought is — "Now it is the time for the beginning of new lives", "Everywhere there are young things" and we are moved by this thought as the primitives are by the rising sun. The primitive word "Roho" means spirit, in many languages the word for spirit is almost identical, we do not know how to translate it in the Bible. The Holy Ghost, the breath which goes between the Father and the Son. The primitive breathing into his hands as the sun rises is saying: "Father, into thy hands I commit my spirit". Sunrise is an unbelievably impressive moment on the equator, in four minutes the uncanny night has given way to the glory of the rising sun. There is no twilight, day changes immediately into night, and vice versa. We laugh at the people who rush up the Uetliberg to see the sun rise but, when we experience it, we are caught in it too and are touched to the core for we too are human.

The unconscious contains not only memories but also the germs of the new, creative seeds. Everything springs from the collective unconscious. Much of Christ's teaching is also to be found in the teaching of his cousin Mythras. The collective unconscious is a source in which all the past and all the future lie, it does not belong to the individual, but to mankind. I am nearly responsible for my personal unconscious, but not at all for the collective unconscious. When the sun rises it is not a personal matter, but a completely impersonal one, there is no one who is not concerned by it and everyone is impressed. When the new moon rises, or the full moon, it is a generally human matter and we are inevitably affected by the emotion it causes. If we are in a crowd and do not understand a joke, we are still forced to laugh, for we are caught by the emotion of a crowd if we are in it. This is illogical, but a fact. People are not impressed by unrealities and it is useless to say "nothing but". Perhaps if I had not been a psychologist I might lie about it and pretend it all meant nothing to me, but as it is I am willing to stand for it and to admit that such things move me also. If we are not moved by them, we are out of touch with general humanity, with the quality of being human. This is just the quality which we are repressing so determinedly in this age. But this is all wrong. It is not that all these things are good, or desirable, but that if we suppress the generally human we become too intellectual and live by "isms". It is far safer to admit that we feel just as all other human beings do about these experiences, and to accept our general bond of feeling. The unconscious cannot be thought of as the old Swiss said of the brain: "It is like a saucer of maccaroni". The unconscious is a living being with its use, object, and goal, and is eternally looking for a way to reach that goal — a way which is not our personal one, but the human way, mankind's way. This realisation is the beginning of the effort of western man to get out of his narrow, intellectual way.

LECTURE VII

9th June, 1934

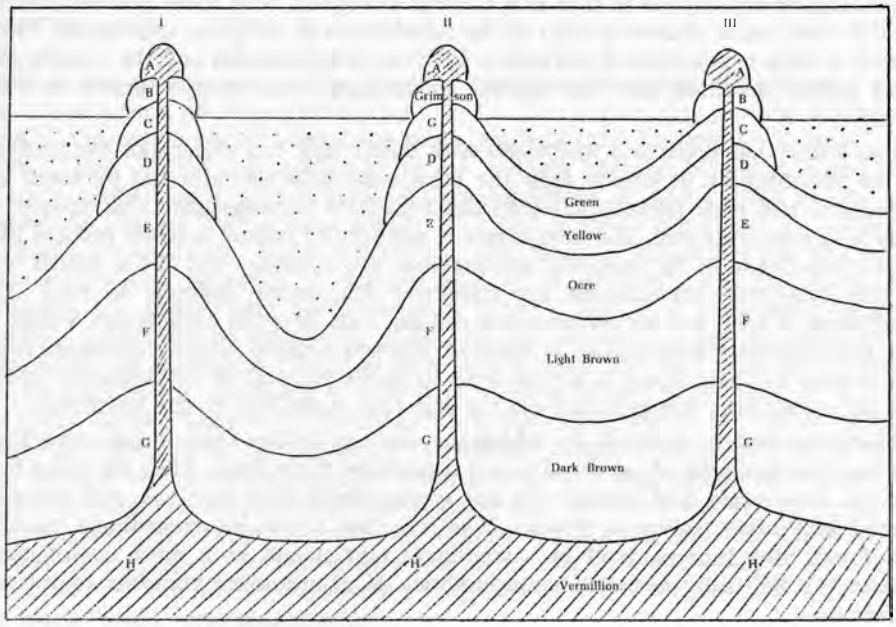
I have a question here about the collective unconscious but I cannot describe it in detail. I can only say that it appears to be a living organism, containing as much of the future as of the past. We can understand people better from their future than from their past because they are moving away from the latter and going towards the former. The future consists of things that are not yet, but in the unconscious it is as if they had always been. Future events are all there in seed, already formed, only we have no way of explaining them; the language of the future is, so to speak, not available. When we try to explain the future, necessarily we use the language of the past and that is wrong and misleading. The unconscious is always creatively developing the coming time, forming it out of the old and the past. Usually it is built upon an archetype. We have already spoken of archetypes, they are images of typical situations ingrained in the depths of man's soul; myth motifs which crop up all over the world with astonishing similarity. There are, for instance, archetypes of fear, fear of the pass, fear of the ford, for example, where dragons, snakes, etc., lurk. The legendary king could only kill the dragon when he was in an archetypal situation. The death of King Albert of the Belgians could be explained in this way; it was as if something had been waiting to murder him, watching for a suitable opportunity, an archetypal situation, in which to fill him with panic and destroy him.

The fear of the ford is a very real one in tropical countries and is a panic which frequently assails people who live in lands where there are no such dangers. "In the Shadow of the Bush" by Amery Talbot, is a book in which the panics of the bush are very well described. He once came to a stream with his wife and a party of natives. The natives refused to cross which surprised Talbot as the stream was too small for crocodiles. At last he ascertained from the natives that the stream was haunted by the ghosts of snakes and a cobra actually did rear up between himself and his wife as they were about to cross it. Talbot describes the panic and the archetypal fear which this incident aroused in him. You are simply hit by these things in the bush. They are not of any objective importance to us here, but there are other crossings in our psychology, psychological difficulties. Or they may appear projected on to such a situation as crossing a street, and a motor suddenly becomes a crocodile, or if we are too much absorbed in our inner problems the attention is called off the outer world and we run the risk of such a panic being constellated and of being run over.

In going to a certain place one day on Mt. Elgon my way led through a wood. The usually willing natives complained that they were tired and the corporal made every kind of excuse and complaint. By using the simple and effective method

of walking behind them with a whip, I forced them into the wood. But they showed such signs of anguish that at last I said to the corporal: "You are usually so efficient, what is the matter with you?" He would not say anything, but when I whispered in his ear the taboo word "Ghosts?" the corporal, greatly relieved, replied: "Yes, ten thousand". I saw then how it works on these people and how real it is to them. It is exceedingly uncanny to walk in a bamboo forest on the trail of a rhinoceros, you are never sure you will not meet it, and you have to stoop as you walk because the rhinoceros is shorter than man. These are the only paths and they are unpleasant enough, even for a European, but the green twilight, with its impression of being under water, where all is still, damp and dead, overcomes the native completely. He is much closer to the collective unconscious than we are; we have a comparatively thick layer of consciousness on the top which is only occasionally broken through, but the native spends nearly all his time in the unconscious. When I first arrived in East Africa, an English farmer, who had been settled there for years, said to me: "May I give you a piece of advice?" I said that I would be only too glad and he replied: "This is not man's country, it is God's country." And the longer I was there, the more I saw the truth of his remark. Nature is overwhelmingly impressive, and man seems to come only after the elephant, the lion, and the giant snake.

The collective unconscious is not only a universal phenomenon, it is possible to some extent to differentiate its contents. The following diagram will help us to do this:



A.	Individual (highest point)	Vermillion
B.	Family	Crimson
C.	Clan	Green
D.	Nation	Yellow
E.	Large group (e. g. Europe)	Ochre
F.	Primaeval Ancestors	Light brown
G.	Animal ancestors in general	Dark brown
H.	Central fire	Vermillion

I is an isolated nation.

II and III are nations belonging to such a group as Central Europe, or China and its neighbours.

The individual is never alone but always has his whole family, and even clan, behind him. Two members of the same clan, who are not related, may look like brother and sister. Just as physical traits, such as the Hapsburg lip, appear again and again, so do the traits of a certain psychological structure. You think you have married an individual, but you find you have married a family. This becomes very clear in the children. Physical and psychological resemblances to the whole clan appear. Everyone is accompanied by a kind of spiritual familiar, invisible indeed to himself, but often exceedingly obvious to other people. This is made, not just of the immediate family, but of the entire clan to which the individual belongs.

National types are also very distinct. This is especially the case with somewhat isolated nations, islands, or peninsulas. An Englishman has a totally different psychological experience to that of a Central European. Still more pronounced are the different racial characteristics of the inhabitants of different continents. There is such a deep psychological difference between the European and the Asiatic that some people maintain that the Chinese psychology must always remain a riddle to us.

You know that there is a technique with which one can undertake the analysis of the unconscious. It begins with the conscious, goes on with the personal unconscious, and goes spirally towards the collective unconscious. This process is usually a very long one, and sometimes it appears to follow a circle instead of a spiral. The roads in the personal unconscious are broader, and those which lead to the collective unconscious are narrower and more difficult to find. The complexes of the personal unconscious are built up over the archetypes. When, at last, the collective unconscious is reached, there is a spiral which eventually leads to a centre, but here again it is very easy to circle, instead of following the spiral. We get away from the personal circles and find ourselves in the historical.

There are certain methods by which we can constellate these inner actualities, but the vast majority of mankind is not concerned with them. They do what they have to do naively and piously, do not worry about their motives, and are convinced that introspection is morbid. It is true that it can be exceedingly morbid, but if you look into yourself in a legitimate way it can be a most useful occupation. We will now examine some methods of ascertaining contents of the unconscious.

Word Association Method.

In this experiment a series of test words is given, the patient must then say only one word, the next word which occurs to him. He is told to react as quickly as possible, and the pause is measured in fifths of seconds. This measure is quite accurate enough. To use still more exact methods would be shooting sparrows with cannons. The experiment is repeated to test the patient's memory.

Word, is the test word.

Time, is the amount of time which elapses before the answer, measured in fifths of seconds.

Complex symptom, is a disturbance, the patient pauses, says "Oh", repeats the test word, or uses two words in reaction.

Repetition, indicates whether the patient is able to remember the word with which he reacted when the test words are repeated to him.

X means Yes, and - No.

Word	*Time*	*Complex Symptom*	*Repetition*
Water	4	0	x
Round	4	0	x
Chair	5	0	x
Swim	6	0	x
Grass	5	0	x
Blue	7	0	x
Knife	*20*	3	—
Help	*15*	3	—
Weight	*10*	1	—
Finish	*8*	0	x
Mountain	*6*	1	—
Fly	5	0	x

These are twelve out of the hundred experimental words which were used. There is a period of disturbance from 7 to 11. There were also periods of disturbance in the words which I have not given, starting from the words "pointed" and "beat". This patient was unknown to me, I knew nothing whatever about him. When I asked him if he had noticed that sometimes he had paused before answering, he replied "No". I then asked :"Did any of these words stir up memories in you?" He said "No, I just answered." But when I told him what the words were which had appeared to disturb him, he wanted to leave the room, and evidently felt exceedingly uncomfortable. When I said that there must be some memory connected, he refused to speak. At last, however, I got the story out of him. When he was quite young he had lived abroad and had been put in prison for six months for wounding a man with a knife. It was years ago, he had left the place, no one knew of it, he himself had quite forgotten it, but there it always was — his skeleton in the cupboard, the hidden complex which was revealed by this method which unveils hidden disturbances. If I had asked him directly if anything disturbed him he would have answered "No". For the complex was too deeply buried, he really believed that nothing did disturb him, but there it was, always lurking, ready to spring forward at the slightest opportunity. To anyone who observed him closely there was a faint flicker of the eyelids visible whenever the word "knife" was mentioned.

LECTURE VIII

15th June, 1934

It is possible to unearth all kinds of complexes by the use of test words. People vary very much in their attitude to their complexes. Some try to live with them, others to forget and ignore them as much as possible, and others, even with the best will in the world, are unable to remember them. It seems to be impossible for them to contact them at will, their complexes remain absolutely unknown. I will mention a few more cases where the association test was used.

Case 1 is that of a foreigner whom I visited in his house. He became impatient after only 15 words and asked if I could not already draw some conclusions. It was really far too early, but I consented as he was an old man, about 70, with the wall into the next world already wearing thin. I told him that I had drawn three conclusions: (1) that he had trouble with his heart and was nervous about it; (2) that he was in financial difficulties, and (3) that he had tender memories of a woman whom he had known many years before and who talked French. At first he pretended that he could not remember any such woman, but he denied it in a way which showed me that I had hit the nail on the head. The words which had led to these conclusions were:

Money	Little
Death	Dying
Heart	Bad
Kissing	Delightful
Paying	La Semeuse

There was a very long pause after the last word, at last these French words came. That it should be a coin was only natural, but why "la semeuse"? This appears on French coins, and it turned out that the man, as a student in Paris, had had a love affair which made much more impression on him than he realised; that he had angina pectoris; and that he was in considerable financial difficulties. There were disturbances in reaction to all of them, but the reaction words are fairly obvious except in the case of "la semeuse".

Case 2 was that of a well-known and learned psychologist. Out of 20 test words, 3 were marked by very long reactions, and in 15 out of the whole 100 he answered with the word "fear". I had asked him: "Are you perhaps afraid?", but he vehemently denied it and persisted in his denial even after being shown his reaction words, and being asked: "Who then is afraid?" It is entirely against my principles to force people to admit anything against their own determination, but by all the rules of the art it was perfectly clear that he was terribly afraid, but that his conception of himself as a public man was more important to him than

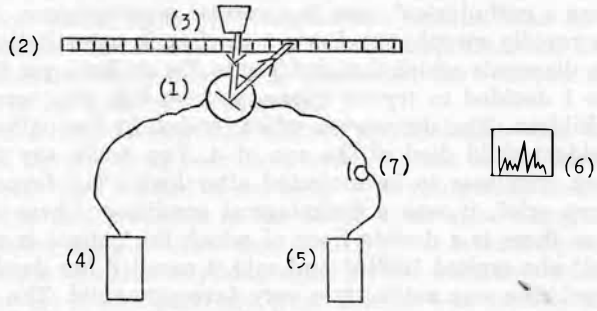
the recognition of his own fear. In a public position, it is expected of one that one should never be intimidated, so he kept his fear complex a secret, even from himself.

Case 3 was that of a woman of 30 who was slightly neurotic. I was consulted on her behalf by her husband, who said that from the beginning of their marriage, which had now lasted 3 years, his wife had been madly jealous, though he had given her no cause for it whatever. His appearance made it quite easy to believe this last statement! She was extremely prudish, and always refused to undress with her husband in the room, in fact she insisted on a separate dressing room, which is always suspicious, and the fact that her sister was expecting a child must never be mentioned in her presence. Otherwise the marriage was a very happy one! I saw the wife afterwards, but got very little out of her. She said it was stupid of her husband to have consulted a psychologist, as she did not wish to discuss her psychology. She maintained that she was very happy in her marriage, she admitted to fits of jealousy, but she was quite sure they would pass. Jealousy is always an extremely suspicious symptom. She was a Catholic and her husband a Protestant. She denied, however, that this was any problem, saying that they had talked it out and settled it to their mutual satisfaction. The first word to produce a disturbance was "yellow". She replied with "Jealousy". I pointed out that this looked as though she were jealous of her husband, and she admitted that she was afraid he might do those things which her own moral and religious scruples forbade. To the word "pray" she replied with "religion", so religion was not as irrelevant to her difficulties as she had imagined. To the word "separation" she replied "marriage", and admitted a fear that her own marriage might end in separation. Disturbances showed with the words: wedding, quarrel, family, happiness and faults. To the last she admitted that she had at one time been extremely troubled with phantasies of having promiscuous love affairs with a number of men. As a good Catholic she could not even admit the possibility of ever pursuing such a course herself, so she had projected it on to her husband, and was always imagining that he was carrying out with other women the phantasies which she had had of other men, and so reacted with violent jealousy. To the word "kissing" she admitted that she reacted with the idea of kissing other men, and the whole story was soon on the table. She burst into a fit of weeping, and the difficulty was solved as she stood in front of the clear cause of her trouble.

Case 4 was a pathological case in a mental nursing home. A lady of 34 whose feeling was rapidly atrophying. I was called in in consultation and I could only confirm the diagnosis which had put her in the asylum, yet I had a peculiar impression, so I decided to try an experiment on her. She was a married woman with two children. The depression which ended in the pathological state began when the eldest child died at the age of 4. You could say that this was cause enough, deep grief was to be expected after losing her favourite child, but this was not deep grief, it was a pathological condition. These things usually only happen when there is a double floor of which the patient is unconscious. To the word "angel" she replied "child" and said it recalled her dead daughter who had been an angel. She was evidently a very favourite child. The word "defiant" she applied to herself, and owned that she was defiant and obstinate even before

the child's death. She had a strong disturbance at the word "bad" and "blue" reminded her of the eyes of her dead daughter, but at the word "rich" things became really critical. She associated it with a certain rich man for whom she had had a youthful "Schwärmerei". Her well-to-do, middle-class parents laughed at her about it, and kept telling her that she was deluding herself with the idea that she could ever mean anything to such a rich and important man. She believed them and gave up the idea, but regretted it most bitterly. At the word "moral" she had a strong disturbance, and reacted with "immoral" again referring to herself. She admitted to having had erotic phantasies about the man, and had a strong moral non-erotic attitude. At the word "money" she reacted again with the memory of the rich man, and then said that though she got on very well with her husband she was never able to forget her first love. Her first child was born with his blue eyes, and when she saw that she felt a great affection for it. The little girl had died of typhoid fever. They had been living in a place where the ordinary water was undrinkable, they had to use special drinking water. The children were bathed in it, however, and it was thought that the little girl must have accidentally swallowed some, and so caught typhoid. I asked her if she had seen her first love again. She replied: "Not since my marriage". Then, suddenly, something struck her. Just before the death of her child she had had a visit from a great friend of his. He had said: "You hit someone in the heart by your marriage" and was referring to this man. She had a terrific reaction, fainted, and was terribly upset. Later in the same day she was bathing her children and noticed that the water was thick and slimy on the sponge, but she took no precautions to prevent the children from playing with it, and even gave her son, who asked for a drink, some of this water instead of that of the drinking supply. The son, however, was not ill, but the little girl contracted typhoid and died.

When I saw what had happened I was in a bad conflict as to what to do about it. She was already in an asylum, so things were in a very bad state. She would certainly degenerate if left there, people always do, and very rapidly. So I decided to risk telling her the truth. I said: "I suppose you know you murdered your child in order to destroy your present marriage?" She looked at me curiously for a few minutes, and then, naturally, broke down. In three weeks she was able to leave the asylum, and though that is 25 years ago there has been no relapse. There was no other way of handling this case, for unless she faced the truth she could not recover.

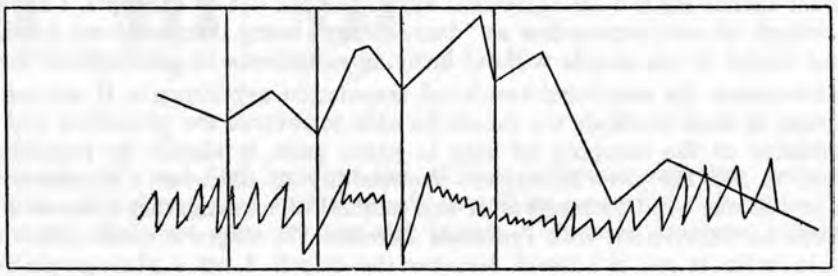


I

Another method used in piecing this unconscious material together is the psycho-galvanic experiment. Diagram I (p. 120) is a rough drawing of the apparatus. (1) is the mirror galvanometer, above which there is a translucent celluloid scale (2) with a lamp (3) upon it. The electrodes are usually two large copper plates (4) and (5), upon which the palms of the patient's hands are placed with light sand-bags on the backs of the hands to weigh them down. The nervous contraction of the skin under the test words makes the mirror oscillate and a ray of light travels along the scale above. The apparatus is so contrived that the result can be accurately recorded on (6), a measuring plate. (7) is a Bunsen cell.

II

The patient of Chart II was of an excitable nature and reacted electrically at nearly every word. In making such experiments it is very valuable to watch and record the breathing at the same time; at strong emotional reactions the breathing always shows a tendency to contract.



III

The top line in Chart III is the psycho-galvanic experiment, and the bottom one is the breathing. Neurotics often hardly breathe at all and when at last they are forced to draw a breath they sigh, and their fond relations are much concerned and ask: "What is the matter?" But they were just in need of breath. This shallow breathing can have very serious results and can start tubercular trouble for people with many complexes get into the habit of not breathing to the bottom of their lungs. This happens so often that many people contend that consumption is more a psychological than a physical disease. When through analytical treatment the complexes become more bearable, patients often begin to breathe properly so that it is no rare occurrence for such cases to clear up during psychological treatment.

LECTURE IX

22nd June, 1934

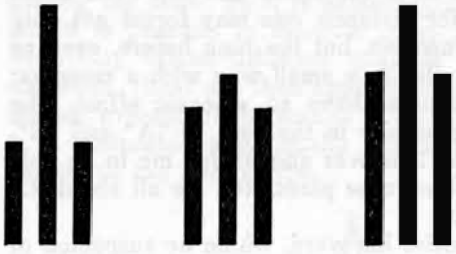
There are two questions. The first is about the stage which the woman in the asylum, after being told that she had murdered her child, passed through before her discharge. I cannot say any more about this, both because it belongs to professional secrecy and because it is too specialised a field for the general public.

Someone else asks if I could not say more about the types, extraversion and introversion, and also about the Anima and Animus. It is quite true that the question of extraversion and introversion could have been handled with the functions, but both this question and that of the Anima and Animus are exceedingly complicated concepts which I prefer to handle only after that of the libido. Psychological typology cannot be clearly defined, it is not just easy labels, but rather a critical apparatus to be used for the discovery of empirical facts. We should not speak here of concepts hanging in the air, but of facts grown from the earth. These definitions have grown out of my experience and in order to understand them a certain grasp of the structure of the unconscious is indispensable. You must excuse me if I am somewhat miserly in the use of concepts. I have had quite enough of such reproaches as "demonology" being thrown at my head, and I do not intend to use words without bringing experience to substantiate them.

We have seen the emotional results of association experiments. If we can find complexes by such methods we should be able to reverse the procedure and with a knowledge of the complex be able to place guilt. It should be possible, for instance, to use the association test successfully to discover a murderer. The police sometimes avail themselves of this method of investigating a crime. I once undertook an experiment with Professor Zürcher. We staged a mock crime, so to speak, in order to see if I could discover the culprit. I cut a photograph out of an illustrated weekly of an artist painting a picture with a cow and some human beings watching him. Two students were picked out, one was shown the picture, and the other was not, and they were both sent to me in order that I should discover which was the guilty one, i. e. the one who had seen the picture. The innocent one came first. All the test words left him unmoved. Obviously he had not seen it. The Professor had chosen the best actor in the college to see the picture in the hope that he could outwit me, but he reacted in spite of himself to the words: cow, painter, picture, etc., which I had mixed with a lot of irrelevant words, and so was at once detected.

The case of a real crime was a different matter, but I have used this method successfully on such cases. There was a robbery once at the Burghölzli, in a room where three wardresses slept. The contents of a cupboard had disappeared, money, underclothing, a fur, a silver chain, a purse, a receipt from the shoemakers

Dosenbach, etc. When the fact was reported to me I investigated first of all the number of likely culprits. The room was not locked so at least five other wardresses could have been in it, but I decided to start with the most likely, i. e. those known to have been in the room, and try the word association test on them. These were four: A, B, C and D. "B" was the department wardress; "A" was another wardress, a friend of hers; "C" was a cleaner who had been in the room but did not sleep there, and "D" was the wardress who had been robbed and was consequently cleared of suspicion. On the critical day "A" had had a half holiday and had stayed in bed till 12. "A" and "C" did not know the contents of the cupboard, "B" and "D" did. It is important that "B" did. The test words included many from the known facts, such as: cupboard, open, yesterday, money, fur, Dosenbach, etc., and a few scarecrow words were mixed in, such as: police, shame, arrest. These last were juicy allusions to arouse emotion. After the tests "A" and "C" were quite quiet with normal pulses, but "B" was very agitated with a pulse of 120. Innocent people also get excited, so this is only a suspicious circumstance.

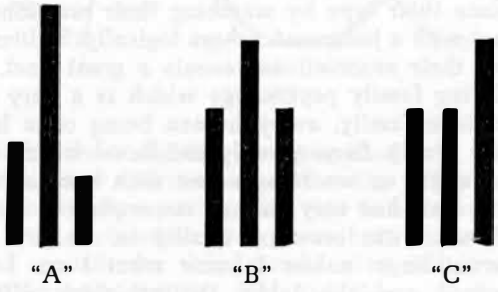


I

Words	*A*	*B*	*C*
Indifferent	10	11	12
Critical	16	13	15
Post critical	10	11	13
	6	2	3

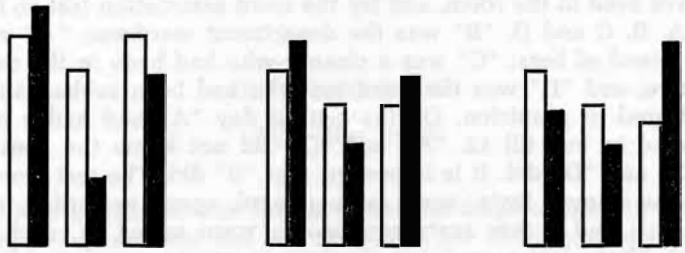
Ia

Diagrams "I" and "Ia" refer to the difference in reaction time between indifferent, critical and post critical words. It will be noticed that in spite of "B's" fast pulse, "A" has considerably the largest difference between normal and critical.



II

Chart II refers to other symptoms of complexes evidenced during the experiment. It will be seen that "A's" chart is again suspicious.



III

Chart III refers to uncertainties, mimicking, insufficient reproductions, holes in memory, etc. These last often persevere after the shock and can even affect the time before. After a fall on the head, for instance, one may forget not only the shock and the time that one was unconscious, but the time before, even as much as thirty hours before. This happens also in a small way with a complex; touching every complex is a shock, all traumas have an amnesic effect. The results of these tests are all rather high, especially in the case of "A" and "B". They are: "A" 64.7%; "B" 55.5%; "C" 30%. This was enough for me to be able to say to the Wardress "A" "You are the thief, now please tell me all about it." Thereupon she confessed without more ado.

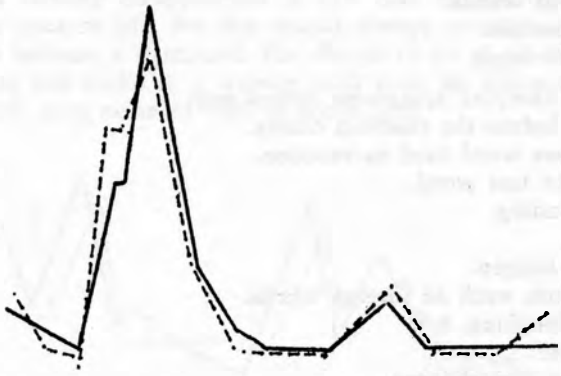
A friend of mine once asked me to hypnotise his ward, whom he suspected of having taken his shooting prize, a medal. I declined to hypnotise but tried to make the boy confess by word association which was immediately successful. He sweated with fear and came out with the whole story.

In all these cases there was substantial evidence to work with. This method could certainly be used in detective work, but it is a sensitive experiment and by no means fool proof. It is far better to let it alone than to be stupid over it, but the same could be said of photography!

So far we have only spoken of the word association method in its complex-hunting rôle, but it can be used otherwise. If you observe the patients closely you can, to some extent, place their type by watching their reactions. Some people, for instance, always react with a judgment, others logically, or literally, and so on, observing the quality of their associations reveals a great deal. This is a very useful method for exploring family psychology which is a very important field, for everyone originated in a family, every human being once lay quite unconsciously in the lap of the family. In very early childhood we are in a completely primitive state, and inasmuch as we remain one with our family this state of unconsciousness persists. This has very strange consequences for until we know what we are made of, what our essential quality is, we are in participation mystique with our surroundings: unless I know what I am I cannot tell the difference between myself and the table. Distinguishing differences is the essential quality of consciousness, discrimination is the essence of consciousness.

Just amazing things can happen in what Lévy Bruhl calls "participation mystique". Participants in this condition do not understand anything, they personify a want of understanding. Inasmuch as we are in common or mutual unconsciousness we are in this participation mystique. The most striking proof of this is that we believe other people to be exactly as we are. The truth is that we do not understand each other at all, there is always a tendency to project ourselves into other people, and that leads to using force and to quarrelling. It is not any proof of culture to see everyone as exactly alike, on the contrary it is the sign of an exceedingly primitive state. To think that what is good for us is eo ipso good for other people is simply barbarous. It is our moral task to see these differences.

We spring from the family, we are originally in participation mystique with the house, the garden, the maids, the dogs, the cats, for we came out of all these. Just as long as we are unaware of this they all follow us. Every object from which we originated is still in our unconscious in its original form, and can be discerned behind the individual. When we become conscious of these things there is a possibility of their changing; you can see them, know them, and they can develop, but things in the unconscious are merely preserved from decay, they remain exactly the same. So it is exceedingly important to find the "spiritus familiaris" and it is possible to discover it by subjecting a family to these tests. Words describing fifteen different qualities are chosen with several referring to the emotions. These are then applied to all the members of the family and an arithmetical average of the results is taken and you arrive at an average, family type. It is noticeable that usually the more highly strung members approach most closely to the family type.



IV

Diagram IV is the chart of such a test applied to a husband and wife. (The black line is the husband and the broken line the wife.) It will be observed how very closely the lines follow each other, this is because the two are in participation mystique with each other. They have both been very much bound up in their families and carried over this attitude, even calling each other "Papa" and "Mamma". Probably both families had had this attitude in an unbroken line since the 14th century.

LECTURE X

29th June, 1934

We will proceed with our investigation of family psychology. The list of 15 qualities comes first, which will serve to show us how to group the reactions.

1. Co-ordination.
2. Sub and supraordination.
3. Contrast.
4. Predicate expressing a personal judgment.
5. Simple predicate.
6. Relations of the verb to the subject or complement.
7. Designation of time, etc.
8. Definition.
9. Coexistence.
10. Identity.
11. Motor-speech combination.
12. Composition of words.
13. Completion of words.
14. Clang associations.
15. Defective reactions.

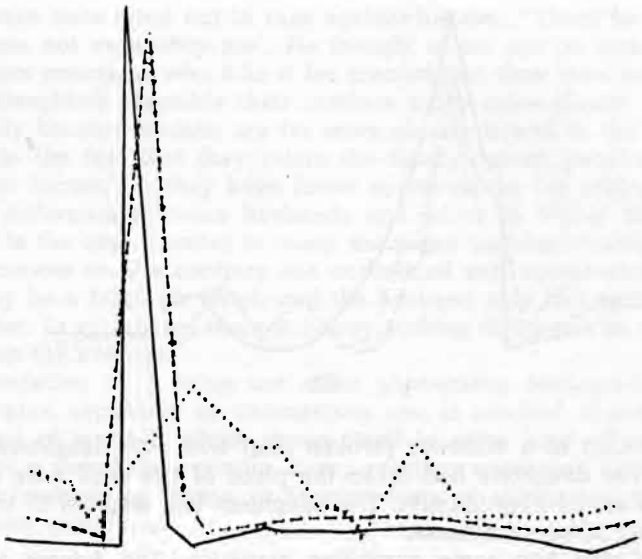
A list of *10 complex symptoms* comes next.

1. Long pause before the reaction comes.
2. More than one word used as reaction.
3. Repeating the test word.
4. Misunderstanding.
5. Mistakes.
6. Slips of the tongue.
7. Peculiar words, such as foreign words.
8. Mimicking, laughing, & c.
9. Exclamations.
10. Reproduction disturbances.

When you have the results of the word qualities and those of the complex symptoms you can make charts.

This chart is that of a family.* The mother, a woman of about 40 (broken line); the father, a drunkard (dotted line); the little girl of 9 (black line) was deeply identified with her mother. The result of the tests though quite natural for the type to which the mother belonged was highly unnatural for the child, yet as

* Chart I, page 127.

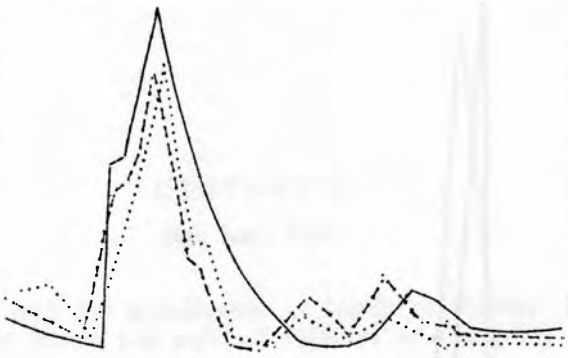


I

much as thirty per cent of all associations were identical words showing that this child, 9 years old, had the whole problem of the mother on her shoulders and was already a woman terribly disappointed in life. She would inevitably grow up with this attitude towards life, for this mould always persists, and her husband will be forced to become a drunkard. For things to go at all there is only one answer that a man can make to a woman with such an attitude, and that is to become a drunkard, or a ne'er-do-weel in some form.

II

This is a chart of a husband and wife who are nearly identical. The wife comes from the family of Chart IV in the last lecture. In this case the attitude was reversed, the husband will be forced to become a teetotaller in order to adapt to his wife. The husband is only forced to adapt in a marriage where the wife is the container, that is, the stronger in the relationship, which is the case in about 50 per cent of marriages.



III

Chart III is that of a widower (broken line) with two daughters (dotted and black lines). The daughters had taken the place of the dead wife and all three lines show an astonishing identity. The daughters had adapted to the father and both had strong father complexes.

I will now give you some surprising statistics. The figures represent the difference in reaction between people who are not related to each other and between those in various relationships.

Between unrelated people		average difference	6
"	related men	" "	4.1
"	related women	" "	3.8
"	fathers and children	" "	4.2
"	mothers and children	" "	3.5
"	fathers and sons	" "	3.1
"	fathers and daughters	" "	4.9
"	mothers and sons	" "	4.7
"	mothers and daughters	" "	3
"	brothers and brothers	" "	4.7
"	sisters and sisters (including married sisters)	" "	5.1
"	sisters and sisters (unmarried)	" "	3.8
"	husbands and wives	" "	4.7

The difference, being more accentuated between men who are related to each other than that between similarly related women, is accounted for by the fact that men go out into the world earlier, while women remain more in the family. The child is more like its mother than its father because it is usually with her. The father lives more on the edge of the nest and flies away oftener. There is more resemblance between fathers and sons than between fathers and daughters. This accounts for the primitives' belief that sons are the fathers reborn. In India the son must bend over the bed of his dying father and breathe in his last breath. The soul leaves the father then and it will enter the son if he is able to inhale that last breath. The identity between fathers and sons is so complete among the primitives

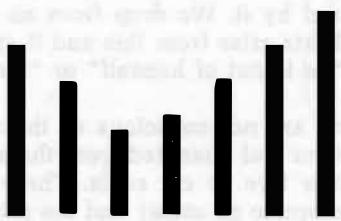
that a bushman once cried out in rage against his son: "There he goes with my body and does not even obey me". He thought of his son as himself, and there are still fathers among us who take it for granted that their sons will follow their profession. Daughters resemble their mothers much more closely than sons do. This is mainly because women are far more closely bound in the family, which also shows in the fact that they retain the family speech peculiarities and the village dialect longer, for they have fewer opportunities for getting out into the world. The difference between husbands and wives is higher than one might expect. This is the case because in many marriages no identification takes place, but all differences on the contrary are underlined and accentuated. A wife, for instance, may be a fresh air fiend, and the husband may like sitting by the fire all the summer. In such cases there is a very striking difference in word reactions which puts up the average.

Word association tests bring out other phenomena connected with speech. When a complex, especially an unconscious one, is touched, it always brings up a certain kind of emotion which shows itself in some kind of persistence, the persistence of a vowel for example. Every reaction word may have an "a" in it, or there is a tendency to rhyme, or to some form of alliteration; poetry is often composed from complexes.

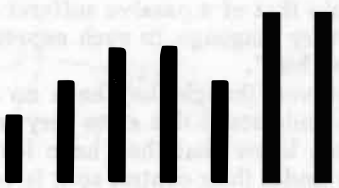
IV

This chart shows the persistence of the letter "A". In languages where there are no fixed vowels, a consonant of some distinctive sound will persist instead. The primitive is only conscious when emotion makes him so, otherwise everything remains on one level. He sits around, not even thinking, but when emotion is at its height it forces a certain way of speech.

Complexes can be conscious or unconscious. The breathing becomes disturbed when they are touched by an association experiment. The next four charts represent the first seven breaths taken after a test word.

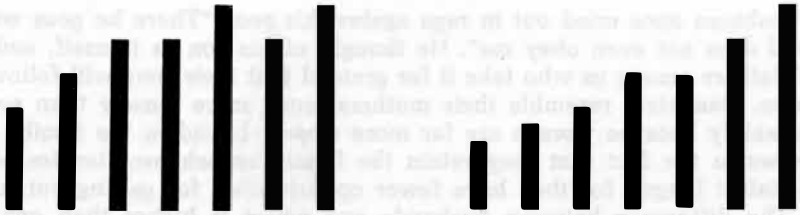


V



VI

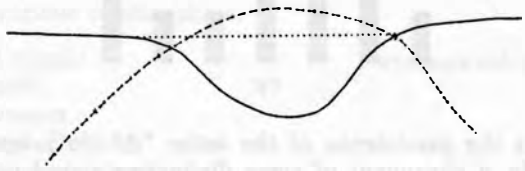
In Chart V the conscious complex has been touched, the breathing goes down a little, there is just a sigh, but in Chart VI an unconscious complex has been touched and there is a real disturbance, the breathing is inhibited.



VII VIII

Chart VII is the breathing after an indifferent word, and VIII after a word which has touched a complex.

The principal result of all these experiments is to learn about the existence and contents of complexes. As a general rule complexes are unconscious, they have the character of conflict because they are not woven into the web of the personality, but disturb and break through it — in short — they are autonomous. They are, as it were, foreign bodies which cannot be ruled by the will, they have their own spontaneous character and torment and disturb us. When a complex is touched memory is almost invariably affected, a word vanishes or we remember it too well, it keeps recurring. A complex always induces unconsciousness.



IX

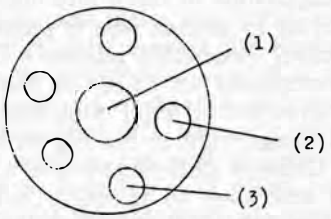
If we think of the conscious (black line) as a straight line, Diagram IX shows the effect of a complex (broken line) coming up. The complex rises and takes command and consciousness sinks as it does so. There is an "abaissement du niveau mental". When the level of consciousness sinks there is no energy left in the will; the complex rules us, we are possessed by it. We drop from an active state into that of a passive sufferer. Ideas of ghosts arise from this and it appears in the very language, in such expressions as: "He is out of himself" or "the devil is riding him".

Primitives, though they have no analysts and are not conscious of their complexes, understand this state very well. They often feel alienated from themselves and then know that they have lost one of their five or six souls. These souls are not under their control so it is very easy for one to go astray and the primitive then performs ceremonies in order to regain it. Witch doctors are very helpful in this respect. Perhaps the primitive goes to the witch doctor and says: "Have you seen a soul flying by?" The witch doctor goes to a tree covered in bird cages, some empty with open doors, and others with birds in them. He examines the cages and may say: "Yes, I have your soul bird here." Then the primitive lies down

and the witch doctor lays a trail in grains of rice from the cage to the head of the bereaved one. When the door is opened the bird, eating grain by grain, arrives at the head where he belongs and is once more integrated and the matter is in order. In our language this is the integration of an unconscious content. If we were only simple and objective we should see these things much as the primitives do. These autonomous contents are often possessed of the liveliest energy; a man beats his wife or ill-treats his children, someone else gets hysterics, or a neurosis, the primitives call it all being possessed by a devil. At the moment we call the devils complexes and it is a matter of indifference to him by what name we call him, his effect is much the same in any case, but some modern people understand much better if you use primitive language to them and ask them to find out what it is that is possessing them. When we are in a rage we must be objective about it and ask ourselves what is making us so angry. A complex is a most objective thing and the only thing we can do is to be objective about it. The cleverest intelligence cannot master a complex. A professor with an anxiety mania can classify it and perhaps banish it during the day, but directly he gets into bed out comes the complex and he cannot sleep for terror. To say "It is only a neurosis" has no effect on it whatever, for it is like a bad ghost following him. If we assume that we are just egos and can make out our own bills, we have "Made out the bill without the host" and are likely to find that it has been scratched through. Complexes have to be taken seriously, they have dynamic force, they live in our psyche and they seem to be bad things, yet it is these very complexes which bring us our fate.

Each complex has its given quantity of energy but as it crosses the border of consciousness and takes command of us, it seizes our energy to increase its own and our consciousness sinks down powerless and helpless. This process will persist in a family for generation after generation. The energy possessed by each complex means a reduction of the energy which is at our disposal. We may say that they are independent units and that we pay the costs of their maintenance, they rob our life of its continuity.

The ego is also a complex and Diagram X shows it (1) in the centre with other autonomous pieces (2) (3) etc., moving about our psyche.



X

The question is: have these autonomous pieces a consciousness of their own, and if so, what sort of a consciousness is it? They definitely have, but probably it is a lower consciousness than our own, an unpleasant consciousness. Complexes are, as it were, our familiar ghosts.

LECTURE XI

6th July, 1934

There is a question which I am very glad has been asked. It asks why only some words prove irritating to complexes, for considering we spend our entire youth breaking the rules of our parents, teachers, and godparents, it seems as if almost every word must touch the thick layer of complexes which has been formed by our disobedience?

Guilt does not always form a complex, some people are able to stand a great deal without any complexes forming. Guilt is also by no means the only cause of complexes, but with people who are especially sensitive on this point it is a very common complex ingredient, they have a moral complex, and it is as if they were ridden by the devil. Complexes are vicious circles, they always make people do the very things that irritate the complex. To some people every word irritates a complex, but these people are usually insane, they apply every word to their complexes. These complexes have magnetic power, they draw things into themselves, sometimes a very strong one will absorb all the smaller, for there is only a certain quantity of psychic energy. The war was an example of this on a grand scale, countless neurotics lost their compulsions and became perfectly normal during the war and did very useful work, work which they would have been quite incapable of in normal circumstances. In most cases, however, the neurosis returned directly the war was over. The insane and hysterical people become quite sensible when they are hurt physically or overcome by illness, because they then know what is hurting them and where. The hysteria or insanity returns, however, directly the illness is over. Complexes are utterly inhuman things and it is quite impossible to reach any understanding with people through them. One feels like saying to anyone who is possessed by a complex: «Have you something in your pocket? Something hidden?» Unless the situation is handled with the utmost care, complexes can isolate us completely, we become assimilated by them and find ourselves sucked away from mankind. Complexes can disappear as the individual puts things right in his life as he lives more instinctively and naturally. The Roman Catholic Church provides a chance for people to get away from their complexes and back to mankind with confession and the age-old therapy was consecration by initiation which included the avowal of sins. The Egyptian initiate was confronted with a list of sins. The vast majority of my patients in thirty years of practice have been Protestants. I have also had a good number of Jews, but only very few Roman Catholics, because if the latter use confession rightly they do not become neurotic or separated from other people. The Oxford Movement is a modern compensation and one which works just in as far as the right sins are confessed, but that is a hard and difficult task, there

are thousands of subterfuges and alleys in which to hide. We are all willing to say «I have not killed my neighbour, I have not done this or that» or even «I have done this or that» but the *real sin*, the thing we did which separated us from humanity, does not come out. Another way by which people can find their way back to humanity is to feel that their sins are shared with collectivity, to nationalise their sins and then they have only a national complex!

As there is only one more lecture this semester we will leave the subject of complexes and turn to that of some fundamental principles of dream psychology. With complexes we are still in a sphere where we can experiment, but with dreams experimenting comes to an end, for we are dealing with pure nature. At first sight dreams appear to be the most unreliable material that exists, all certainty comes to an end and we feel as if we had nothing but foam in our hands. The dream, like the complex, is an invasion from the unconscious, a content which appears in the twilight consciousness of sleep and in contrast to conscious contents it is in no way under our control.

When I was in East Africa I tried to speak to the natives about their dreams, but though the ordinary primitive has a certain feeling for psychic things, he could say nothing about dreams, but only looked hopefully at the medicine man. When I asked the medicine man about this, he replied: «These people do not dream, only the chiefs, and the medicine men dream.» Then he told me that before the English came the Chiefs and Medicine Men used to have big dreams and small dreams, but that since the English came they had had no more big dreams, only small ones. He was very sad about it. I am able to teach my patients and pupils early in their analysis to make this distinction. Big dreams are impressive, they go with us through life, and sometimes change us through and through, but small dreams are fragmentary and just deal with the personal moment. When a primitive has a big dream a palaver is called. The assembly sits round and the Chief asks "What is the subject of this palaver?" Then the man who has had the dream stands up and says: «As I was lying in such and such a position (this is described very minutely) I had such and such a dream». They all listen very intently, and then there is a long pause, and they all remain silent until they are thoroughly impressed by the dream. Then the Chief says: «The palaver is finished». And they all go home. They give themselves time to allow the dream to sink in because they are really interested, even when they do not understand it at all. The Swahilis will discuss for hours whether a dream is favourable or unfavourable to an undertaking and, if it is voted unfavourable, the most important of Europeans will find that his expedition is held up because the bearers will refuse to continue that day, so much influence do their dreams have upon them. Our peasants laugh at the idea of their cows being bewitched, but they will secretly creep off to have the spell lifted, for they are still deeply impressed by these primeval truths. People scoff at ghosts, but they are really convinced of their existence. A bad dream will often spoil one's mood for a whole day. When dealing with illness doctors are inclined to overrate the objective side, but the subjective plays a large role, especially with neurotics.

While studying the nature of dreams, I came on the idea that dreams were complexes, and some certainly have this form. Before a journey one can dream of every kind of hindrance; the luggage is not ready, one's feet are too heavy to

move, one's purse is lost, one watches the train leave, rooted to the spot, & c. These are correct representations of the fear complex. Sometimes people will wait a long time for an appointment with me and they dream that when at last they arrive at my house they find the waiting room full of people, or that people keep breaking in on the consultation. Women especially are liable to such dreams. If people have an impressive, objective experience they rarely dream of it. A bridegroom, as is well known, never dreams of his bride, and if he does there is something wrong.

I once had a woman patient, a medical student and a very rational person, who was obsessed by the idea that dreams consisted entirely of previous experience. One day she arrived triumphant. The day before she had been to the dentist and in the night she had had a dream of the *exact* experience which she maintained proved her theory. I asked her whether every detail was exactly the same, she admitted to trifling differences, the nameplate on the door had my name on it instead of the dentist's, and the dentist had worn a white nightgown instead of a white overall. The rest can be left to the imagination! Dreams never really repeat experience, they *always* have a meaning, they are like association experiments, only they themselves produce the test words, they are a whole system of test words. In the association test one asks the patient: «Why did you pause at such and such a word?» and one can apply the same procedure to dreams.

Dreams are chaotic territory, variable and fabulous. The position of the body produces some dreams, and a real noise can work itself into a dream in a most peculiar way. When I was a student I was waked every morning at six. One morning I dreamt of a very serious political international situation, Switzerland and another country were involved. I saw alarmist posters, proclaiming the danger of war, regiments were mobilised, cannons were fired off, war was declared and a cannonade was taking place when I was waked by the knocking of the maid on my door. It was the knocking which was producing the cannonade in my dreams. The psychic contents of a dream are very complicated, it runs timelessly through the head as if there were no time. It is well known that in the second before losing consciousness when drowning the whole lifetime can appear. If the same were translated into conscious language it would take a very long time. It is as if there were another time, under the dream, and as if something existed there which knew far more and saw much further than we do.

There are also indigestion dreams. I am an exceptionally good sailor, but once I also had to pay my tribute to Neptune. I was crossing from Harwich to the Hook of Holland and had had a very good dinner in London. It was a very stormy night and I went straight to bed and to sleep. I dreamt of a spiral moving staircase. I was looking down from the top and saw that there was a package at the bottom which was moving regularly up the staircase and thought «That is very practical» but then someone turned a corkscrew against me and I thought «They should not do that» and in the same moment the package reached the top of the staircase. Then I thought «Now someone should take it »and woke up, but it was already too late!

After a hot, unpleasant day in Africa, when I had a slight temperature, I dreamt of a negro in a white coat who wanted to curl my hair with immensely long, red hot tongs. I protested, the nigger replied that he wanted to make my hair curly all

over, like a nigger's. This was the first sign of going black. It was a fever dream, but it is a real process which all Europeans who are long in Africa undergo.

There are also dreams which are wish fulfilments and compensations. When you are hungry you dream of food, and if you are too hot in bed you can dream of snow. If our hearts are beating we sometimes dream of being so light that we float up to the ceiling, or of running uphill so easily that we almost fly, but if these dreams multiply it is often a sign of heart trouble. People who are long in bed on account of fractured bones or other causes often dream of taking exceptionally long walks, or that they are jumping and dancing. Soldiers in the trenches used to dream of peaceful Sundays at home and when they began to dream of war conditions it was a sign that they should be sent home. This compensatory function of the dream is useful in that it acts as a sort of magic carpet to take us where we would like to be, and people who are having too good a time, those who do not work, for instance, are whipped by their dreams at night. When this function of the dream is not working it is a symptom of danger.

There are also affect dreams, usually affects which have failed to reach consciousness during the day, and there are warning and informatory dreams. A man dreamt of working in terrible dirt, his arms were black to the elbows, and he found, on looking into it, that the business which he had just started was a very dirty business indeed. Then there are philosophical dreams which think for us and in which we get the thoughts that we should have had during the day. We ought to think a great deal more than we do, we are mostly very lazy in this respect, and when we do think we usually think wrongly.

LECTURE XII

13th July, 1934

The last lecture was devoted to a general survey of dreams. This time we will deal with the technique of analysing them. We will take a very simple dream as an example but as you will see the simplest dream is not so very simple and it is very necessary to keep the dream clear and not to forget it.

Dream: I am in a small cottage with a peasant woman. I tell her of a long journey which I am going to undertake, to Leipzig, and on foot. She is very much impressed and surprised. Looking through the window I observe the landscape with hay-makers in the foreground. Quite suddenly I see an enormous animal, it is half a crab and half a lizard, first it walks to the left and then to the right, so that I stand in the middle of its movements. As it moves to the right, it comes much closer and I feel threatened. I have a rod in my hand and with that I attack the animal and kill it. Then I stand and contemplate it for a long time, very intensively.

We must first know who it was who dreamt this dream, otherwise it means nothing. The dreamer was an academic man of 40. He had been extremely successful in his own line, but there is always a great disadvantage in success besides its obvious advantages. This man was in a leading position, he had climbed to a place where, so to speak, he could see down four thousand feet, and he felt that he was now in a position from which he could advance still further. There was apparently no obstacle, yet he developed a neurosis, and of a very peculiar kind. He had all the symptoms of mountain sickness, anxiety, insecurity, dizziness which even reached nausea, heavy head, and difficulty in breathing. When I pointed this out he found it peculiar and admitted that as a young man he had once suffered from mountain sickness of which the symptoms had been exactly the same. The night before he had had two dreams.

First Dream: I was in a small village, in a top hat and a black overcoat, with several thick books under my arm. Some peasant boys with whom I had been to school were standing together in the street, and one said: «He does not often come back to our village.»

Second dream: I woke up before a journey. It was already very late, and everything went wrong. I could not find my portfolio, all my other things were mislaid, and when at last I got into the street I hardly made any headway and I got to the station only as the train was steaming out. There was a curious «S» shaped curve, and the train was a very long one. It occurred to me that if the driver put on full steam and rushed ahead when the engine reached the straight part of the line the train would be dragged off while still on the curve and there

would be an accident. As I tried to shout the driver opened the throttle and there was a terrible catastrophe.

The first dream reminded the dreamer of his origin; it was a reminder of where he came from and what he consisted of. In the second dream he failed to reach his objective in spite of his best and most frantic efforts. He had forgotten that he consisted of a long train and that all of it had to go with him; if he had been just an engine he might have been able to achieve his object.

We will not spend any more time on these two dreams as their meaning is fairly obvious, but will concentrate upon the one which we have chosen. We will treat it as an association test and take test words out of it.

1. Peasant woman.
2. Distant journey — Leipzig.
3. Landscape with haymakers.
4. Monster. (Dreams are very fond of mixing animals together in this way.)
5. Left-right motif.
6. Rod.
7. Contemplation («Betrachtung»).

A dream should always be written down at once, otherwise we inevitably lie to ourselves. It should be written down in three columns, e. g.

Dream Motifs Themselves	*Associations*	*Attempts at Explanation*
1. Peasant woman:	Widow.	—
2. Cottage:	There was a long pause, then the mention of the Lazar-House of St. Jakob, near Basel.	—
3. Haymakers:	Picture in his house.	—

This is the way to work on a dream humbly, by oneself, when there is no accomplished analyst at hand to do it for one. When I asked him what he associated with the peasant woman, he replied: «Widow». Then there was a long pause for it was most unpleasant for him to remember that his mother was a poor widow. He had travelled so far from his humble origin that he greatly preferred vague phantasies of a possible noble origin to remembering the actual facts. The Egyptian Pharoahs had two origins and two sets of parents, one human and one divine. In a special chamber of the Egyptian temples,* the birth chamber of the Pharoahs is to be found, where two gods gave him birth. We find the same motif in Greek mythology; once a goddess found a human child at her breast, she wrested the nipple from his mouth and the milk spurted over the heavens and formed the Milky Way. This motif of the double origin lies in the collective unconscious.

The dreamer could give no associations to the cottage because it was most unpleasant for him to remember his origin. In such a case the patient goes further afield and after a time brings back a far-fetched association. In this case it was

* For instance, in Edfu.

to an historic place near Basel, the St. Jakob House where fifteen hundred Swiss gave up their lives. In such cases we must remember that it was the patient himself who gave this seemingly absurd association, and it was not as stupid as it appeared for he himself was contemplating a slaughter, not of fifteen hundred Swiss indeed but of one poor monster. The dreamer had studied at Leipzig and his ambition was not satisfied with the university at which he already held a leading position, but coveted a chair at Leipzig. He reported that the peasant woman was tremendously astonished at his project. He associated a picture on the wall of his house with the haymakers. His own haymaking as a boy would have been a far simpler association, but again his dislike of remembering that he ever did such work from necessity prevented him from giving it.

Up to this point the dream is quite banal, but now it becomes creative — it creates a monster. The dreamer said it was just a monster, a non-existent animal, partly a crab which, as is well known, walks backwards, though in this case it moved forwards, and partly a lizard. I did not stress the point of the monster to the dreamer. The left-right motif comes next. The dreamer said that the left was unfavourable, sinister, that bad omens come from the left, but afterwards it went to the right, and to this he had no associations, he just remarked that it went to its death. Things which come to us from the left have been thought *out of the body;* the heart is on the left, things happen to us from the left as it were accidentally. Things from the right, on the other hand, are conscious, thought out *by the head,* directed. The right hand knoweth not what the left hand doeth, and often does not want to know. Every one has two hands, and twohanded ways. The monster first threatened him from the left, from the unconscious, then from the right, from the conscious. The latter he felt to be dangerous, he did not want it in consciousness, and so it met its death.

The rod he associated with the magic wand. He gained a victory over the monster, but he did not seem quite satisfied, for otherwise why this long contemplation («Betrachtung»)? I asked him why, but he was not able to answer, nor did he know what it was that he had thought. The German word «Betrachtung» means a long and intensive gaze, almost a magic process. It seems as if something streamed out of our eyes. If we meet a lion in the jungle and look quite steadily at it, it goes away, and the same is true of a snake. It is possible to bewitch people in the same way. If we desire something sufficiently and look at it long enough, it comes to us, that is, it does if we can endure the process ourselves, the object becomes pregnant with the gaze («Trächtig» with the «Betrachtung»).

If we can look at a picture of the god long enough, he nods. When I was a child it was my Sunday treat to go and visit an aunt and watch a picture of hers, a clergyman, in the act of walking down some steps, until he moved and walked down the flight. For many years I regarded this incident as childish, but primitives do exactly the same thing, they know the magic effect of the eye. It seems that our life can stream out of our eyes and enter the object which will then move towards us. The real object of the dreamer in the Betrachtung of the dead monster was to bring it to life again, but he was not aware of this. The dream gives us his whole life and I could give you many more examples of even simpler dreams which contain the dreamer's whole life and situation.

The beginning of a dream is the exposition, the situation in which the dreamer finds himself, or in which the dream problem takes place. The exposition of this dream says: «See, here is a woman, very like your own mother, who lives in a cottage similar to the one in which you were born. You tell her about your ambitions and she is impressed and amazed, but you are still in this cottage, remember where you began». A dweller on sea level can mount perhaps 6,000 feet without becoming liable to mountain sickness and one who began at 6,000 feet might mount to 12,000, but the height at which we were born goes with us through life and can never be denied, it follows after us as the train, or goes ahead as the engine which pulls us. Bourget deals with this theme in «L'Etape», a book which I recommend to you. There is already a vast difference between where this man stands today and where he started, and he should have been satisfied. He is no longer quite young, but is 40. By that age we should have reached our place in life and if someone has not, if he has still to ascend, one can only say that he is a great exception. It was once written of someone: «There were no signs of genius in him before he was forty, and none afterwards either!» The dreamer was in the second half of life, he had passed the stepping stone of 35, he had not noticed this indeed, but already at 36 curious symptoms had begun to set in. One half of him wanted to press on, and the other half said «*No!*» The exposition of this dream says: «Look, you are still where you were as a child, still in your childhood.» And then a terrifying thought follows, the crab that goes backwards beckons to him. There is no flaming enthusiasm for new enterprises, no hot-blooded passion, but the cold-blooded animal calls him back. The crab belongs to the motif of the helpful animal. There are many motifs in the collective unconscious: the ford, the dragon, the fairy prince, & c., and the motif of the helpful animal continually occurs, such as the raven which brings food and the wolf which suckled Romulus and Remus.

The crab thought leads backwards. It comes first from the unfavourable left, and then from the right, from which it becomes so threatening that it is killed by the dreamer with his magic wand. The conscious has the power to do this, it can bewitch things consciously, think them away, and then they are no longer there, a logical opinion comes up and they are spirited magically away, this is what we can do with the intellect. In this case, for instance, rationalism says: «There is no such animal, it does not exist, it is nothing but the dream image». And the affair is settled. But what has happened to the animal? Where is it really? The dreamer does not know, so he contemplates it for a long time. He has killed his animal instinct and this is a pleasure which we are unable to afford, especially in these days where we are so divorced, so far away from our own instincts. It is so long since this man was with his instinct that he simply does not recognise it in this monstrous form. He believed that his life was to consist of continual progress and he is not willing to sacrifice this idea. He refused to accept my explanation of this dream, he received it acidly, and did not believe it. So, unfortunately, he went on following his ambition and a disastrous situation followed, he would not learn the lesson which the dream held for him.

WINTER-SEMESTER 1934-35

LECTURE I

26th October, 1934

Those of you who attended last summer's lectures will remember that they dealt with methods for revealing the inside of the human psyche. We spoke of the word association method, combined with breathing, of the psycho-galvanic method and finally of dream analysis. This semester we will proceed along the same path and study the psychology of dreams.

The investigation of the inner psyche is a practical possibility for doctors; it is the investigation of the unknown motive. Just to know that a thing exists is not enough; one must know what it is and all about it. The human psyche is the most important object of all; there is nothing in the world that has not once been a content of the psyche: trains, roads, everything of that order, all spring first from the psyche. We could not even speak without «Einfälle» (ideas, hunches) from the psyche. We can observe what this state would be like from certain cases of insanity; nothing at all comes through to the brain. The psyche is the Mother of everything and its investigation is of primary importance. The unconscious is what we do not know and yet it is a part of our psychological nature, of our psyche.

To illustrate the extremely important practical side of this investigation I will give the following example. It concerns a patient who had been to many doctors, an educated man of 29, a doctor. He was sent to me as a last resort, in an appalling condition, he was a mere skeleton, I really thought he might die in the consulting room. At first I thought that it was a physical disease, until I found that there was just one symptom — difficulty in swallowing. For seven months he had been incapable of swallowing and was only able to take two cups of milk a day, taking two hours over each. Naturally he had become a skeleton. His conscious material did not reveal anything. His professional life was most satisfactory, he was engaged to a girl of good family, he loved her and reported that there were no complications. He said he never dreamt; I replied as I do in such cases: «You will tonight» because when the conscious has said everything it can, then the word goes to the unconscious, to the depths of the psyche. The dreams began with the fiancée at once. The bridegroom never dreams of his bride if all is well so I again questioned him about her. He assured me that nothing was wrong there. That in itself was suspicious, there is never «nothing wrong» in anything. After a fortnight the dreams had placed the fiancée in a very poor light indeed. I asked him yet again: «Have you no negative thoughts about her;

you know one often has about the least likely people», but he was absolutely certain that he had none. By this time I knew that the fiancée was the trouble so I sent him away, telling him to ask some man in his town who knew the girl to tell him frankly all that he knew about her. In a few days a letter arrived from him, it was very bitter and said that he was cured and had broken off his engagement. The girl was just a fast girl and had intimate relations with two other men and everyone knew it except the fiancé. He fell from the clouds when his friend told him about it. This had been what he could not swallow. He was acting that part of his psychology of which he was unaware, but when he knew it he did not have to act it any longer. If this had not come to light he could not have lived.

We have to take these things very seriously, but we need a floor to stand on and methods with which to get at them. Not everyone has the nose to scent out that these things exist and even if we have an intuition about them we are apt to put it behind us, we have a natural fear of the unknown and it is not considered good form to believe that such things exist. Doctors especially, however, cannot afford to ignore the unconscious. Tiny suspicions probably had come into my patient's mind, but he was a decent man and would at once repress them with such thoughts as: "One must not be so terribly suspicious", "Certainly one should not have such ideas about people"; so they remained on the surface of the unconscious, like a disagreeable letter that one gladly forgets. This happens so often that there are many people who believe that the unconscious consists entirely of such things.

There must be some repetition for the sake of those who were not here last semester. (Here followed a short résumé of the case and the three dreams which are to be found in Lecture XII, July 13th, 1934 and the associations to the third dream, the one in which the crab-lizard monster appears.).

We must always try to get the context of such a dream as this last in order to see the psychological background. The art of doing this is to let the other fellow talk and to have no preconceived ideas. We must take every piece of the dream and find the thought association in the same way that we do with the test word in the word association method: we must find out what psychological contents the word has fallen on. There is no stereotyped explanation for dream symbols, we must not forget that words often have a totally different setting for other people than for ourselves and if we talk to them from our preconceived ideas it is as bad as talking Swiss-German to an Englishman.

In this dream we seem to be confronted with a very far-fetched association — the lazar-house of St. Jakob at Basle where 1500 Swiss lost their lives — to a simple peasant's cottage; but we have to accept that this association is a fact to the dreamer, it is a content which the dream has brought up. Anything that has been said is a fact, in daily life we often say "Oh I did not mean to say that"; but in dream analysis that is absolutely inadmissible. It is the lapsus linguae which tells the truth. One day I was discussing a colleague with another colleague. I said "The man is a fool", my companion replied "Yes an idiot, I mean he is quite an intelligent man." He had private reasons for speaking and thinking well of our other colleague, but his slip of the tongue spoke the truth. Anything which

has been said is a fact, and the house of St. Jacob is a fact and one which belongs to the situation.

The patient took the dream superficially and with preconceived ideas because he was an educated man; educated people usually take their dreams in this way. I say to them "You may be quite right, but if we look into the dream more closely we may find something more."

I will not speak of the meaning of this dream as yet, but I should like you to keep the dream very clearly in your minds while we consider the possible ways of looking at it and of unravelling it. There are people who hold that dreams are self sufficient and that they can be understood without their associations. This is an illusion. Also there is no one entirely without prejudice, such a state is impossible.

There are Freud's, Adler's and my own ways of looking at dreams. The psyche, or soul, is a very sensitive thing. If we speak of the atom we are not moved by it, but when we speak of the soul every one is personally touched, it always awakes an emotion. Whenever one has an emotion one must keep above it, or else things become unpleasant, so I have to pay attention to keep myself from becoming emotional as I speak.

Freud looks upon dreams as consisting of repressed wishes which come up as fulfilled wishes in a hallucinatory form. The insane have these wish-fulfilments as hallucinations while they are awake, and Freud's idea is that when we are asleep we enter into that same state. The unconscious has wishes and desires which are highly unsuitable to our conscious idea of ourselves, so we rigidly repress them. We repress them because of our respectable position in society, as Mr. or Mrs. So and So we simply cannot want such things, and Freud holds that these wishes rise at night when we are not so sure who we are. They appear in a disguised form because of the factor which Freud calls the censor which changes them so that they cannot be recognised, and then they can fulfil themselves symbolically. The word "symbolic" is used incorrectly in this place, it should be allegorical. Where we know the thing represented, sign is the right word. The winged wheel is the sign of the railway. But the Swastika in Germany is really a symbol; it could not be the sign representing a political party, for no one knows what it means. National Socialists even have asked what it means. It is a very ancient and meaningful symbol which exists all over the world. The sun wheel is also a symbol which existed a thousand years before wheels were invented. When no one knows the meaning of a thing it is a symbol.

LECTURE II

2nd November, 1934

Last time we spoke of the three main different conceptions of dream analysis. I recommend three books to you on this subject:

I) Die Psychoanalyse by W. M. Kranefeldt. This is written chiefly from a philosophical standpoint.

II) Organismus der Seele by G. R. Heyer. This is written more from a medical standpoint.

III) Entdeckung der Seele by G. H. Adler. This is quite a new book and is exceedingly clear and practical.

We have seen that Freud conceives of dreams as disguised wish fulfilments in hallucinatory form. He speaks of two contents of the dream: I) The *manifest* content. This is the text of the dream, the façade, the simple outside story. II) The *latent* content. This is also a story, but one which has been censored, that is, carefully disguised by the factor which Freud calls the censor, therefore the thought it contains cannot be directly understood. It is only possible to translate the manifest content into the latent content by careful study and work, for the hidden wishes have been both morally and aesthetically censored. Freud goes so far as to say that the censor is not only morally active, but that it is also the protector of our sleep and wards off those contents which are likely to disturb it and only allows them to approach as unrecognisable allegories. We do in fact have dreams which seem specially designed to protect our rest: We know for instance that we are to be called at a certain hour by a knock or by an alarum-clock and we have a dream which incorporates the noise so that we shall not be disturbed, we can even dream that we get up and dress; then the thing is accomplished and we can sleep on. These facts do to some extent justify Freud's theory.

Freud devised a whole series of methods by which to reach the language of the latent content of the dream:

I) *Abbreviated translation* — Things which appear shortened into words or signs. You are, for instance, in a considerable conflict over something during the day. That night you dream of it shortened into one word — war. If you dreamt of the conflict it would disturb your rest, but even in sleep you know that the war dreamt of is not an actual war, or it would be in the newspapers, so you can go on sleeping and register what happens quite calmly. To give a concrete example: A patient brings me a dream in which he has dreamt of Mr. X. He says that he cannot imagine why he should dream of him, that he hardly knows him, but he believes that he heard something about him the other day and has forgotten it. I wait, for one can always afford to wait, it comes, and in a minute he adds "Oh

yes, I remember I heard that his wife had run away from him". This patient has most strained relations with his wife, she had unfortunately as yet not run away, but the dream puts the complicated situation in a nutshell: "Mr. X is a lucky man."

II) *Displacement* — This is shifting the emotion onto an indifferent figure. My patient for instance should dream of his wife and he actually dreams of Mr. X. The dream is then free to speak without emotion, for why should my patient be affected by the state of affairs between Mr. X and his wife? He does not see the reason for any emotion, so he is left in peace about it. In the dream about the crab-lizard monster, which we are considering, Freud would say that the peasant woman replaced the patient's mother in a form which would not disturb his sleep.

III) *Visualisation* — Seeing the situation as a picture. To dream of proverbs and sayings might make us uneasy for all proverbs contain situations, collectively expressed, which can hold a great deal of emotion. If we dream "He has fallen into the soup" we at once feel alarmed and think that we must have done so. We are probably really in a difficulty and we immediately translate it and are disturbed, but if we dream of really falling into an actual hole there is no likeness to the concrete situation and so it causes no emotion. We no longer visualise the words we use and have distorted their real meaning. Take for instance the German word "Behandlung" (treatment - handling), who thinks of actual handling, touching with the hands, when he uses this word now? If we visualise the word, as a dream might do, it gives a very queer picture.

IV) *Expression through the opposite* — This mechanism plays a very important rôle in dreams. "Les extrêmes se touchent", we are constantly entangled in the opposites without realising it. When we say "Sacré cœur" for instance we mean sacred, but when we say "Sacré nom de chien" it means exactly the opposite. In primitive languages there is often exactly the same word for black and white, it is left to the tone of voice or the context to show which is meant at the time. You get the same idea in the Swiss dialect word "g'spässig" (funny). You say "g'spässig" when you mean humorous, and also when you mean something very different, something sinister, creepy or unexpected. We use such a word for fear of calling a sinister thing by its dangerous name; it might come if you called it by name! In speech we "touch wood" all the time, not necessarily because we are personally superstitious, but because it has grown into the language, so that we cannot help it. In low German the word for good is "bat" which is almost the same as the English "bad". (Here were given several examples of words which have an opposite meaning in different languages.) The meaning and sense of a word changes with time. The French word "pucelle" meant, in the time of Joan of Arc, "vierge" (virgin) used in the sense of the Virgin Mary. A little later it came to mean chamber-maid, it was still respectable but very humble, from the Latin word pulex, a flea: the pucelle was the "flea of the noble lady". Later still, 150 years ago, in Voltaire's time, it just meant "houri". Now the meaning of the word has risen again and it again means virgin as it did in the time of Joan of Arc. So a word degenerates and rises again, it is the play of the opposites. The Spanish language is full of curses, Spaniards would hardly be able to talk if they ever thought what they were saying; this is also true of the Swiss dialect, but it is used automatically. The word "chaib" for instance means corpse of a stallion;

but it is used just to emphasize what you are saying. If you dreamt of a decaying stallion in front of a beautiful view, you would find the dream difficult to interpret, but, if you were Swiss, it would just mean that it was a *very* beautiful view!

V) *Fear* — Freud claims that in dreams in general you separate yourself as a defence from an incompatible wish which you fear. "I wish it all too much" and then naturally I am terribly afraid of it. We are even more afraid of inevitable things, things I know I *must* do.

Freud, therefore, sees the dream as the expression of a collection of censored incompatible wishes, things that we could know but which are suppressed and buried for certain reasons. The unconscious has stored all these away with the things we have forgotten, unpleasant thoughts which we have pushed away from us.

We will now consider Freud's method as applied to concrete dreams. Perhaps you think that I am being unnecessarily fussy over the difference which exists in the ways in which dreams are conceived of. But this is immensely important, for the way we look upon the dream is the conception which we shall adopt and act upon. You remember the two simple dreams our dreamer had first, what could be the disguised wish in them? It is quite clear in the dream where he was back in his own village with his earlier school companions. "Oh selig, oh selig, ein Kind noch zu sein" (what a blessed state it would be if one were still a child). The dreamer wishes he were a schoolboy in his village. There is nothing disturbing in the manifest conception of the dream. In the second dream, the one of the train disaster, wild haste, excitement and compulsion are portrayed. Freud, it is well known, always interprets from the sexual motive, so we can safely employ this theme here. The first picture in the dream is very harmless, it is just going to the station, but then the censor relaxes his guard a little and the catastrophe happens. The wish was to run off the rails, to have an adventure outside matrimony and the dream represents a disaster, but a wish fulfilment — for it *is* off the rails — which of course, the dreamer cannot see consciously at all. So the meaning of the two dreams from Freud's point of view is: 1) That he wishes to be a child again. 2) That he would like to have an extra marital adventure.

We come next to our special dream, the one of the crab-lizard monster. The dream opens very simply and harmlessly, this is already a suspicious circumstance, evidently the censor has been highly successful. We can, however, guess the Mother behind it and already intuit a conflict, the Oedipus complex which is Freud's special pet.

The second picture in the dream is the proposed journey to Leipzig; he boasts to the Mother, hoping that she will think "He is a fine fellow". This wish to make an impression was already visible in the schoolboy dream, but now it is much intensified. We can guess that something has been planned, which is altogether too bad to be made conscious. He desires the Mother, he wishes to commit incest, this is very awkward, it is much better to disguise it. The details, if we picture them, are really very disagreeable; this is a pity, but in order to understand Freud's idea I am afraid we must face them. "Going on foot" is a curious detail. These sort of details should never be overlooked. The foot has a phallic significance, though it seems so innocent, so Oedipus is the arrière pensée again — Freud always conceives of primitive man as living in a kind of degenerate lust,

always planning how to commit an incest. This is not true at all, the primitive does not find sex exciting, it is much too easy to obtain. There are plenty of women and sex is to him the simplest and most natural of things; the food supply is more precarious and therefore far more exciting. Where sexuality is obstructed, these phantasies and repressed wishes undoubtedly do exist. The more it is obstructed, the more exciting it becomes .

When a conversation approaches dangerous ground, some one changes the subject and says "Apropos" and the dream is now getting dangerous, so it says "apropos the haymakers". The arrière pensée was becoming too obvious, so the censor steps in and the whole thing begins at the beginning again — but in this case the idea is really anxious to become conscious, so it walks up over the hill, in the form of the crab-lizard monster. This is the Oedipus complex again, the Mother in her most monstrous form. The dreamer feels like an ant beside the crab-lizard and the childhood situation is again fulfilled, he is a small child with his huge monster mother. This is a childhood memory of the time when the mother appeared as fabulously large. We have all experienced going back to places and finding that what we remembered as so large is quite small and ordinary. It takes the normal individual 20 or 30 years to find out that his parents are ordinary sized mortals and not Napoleons, saints or devils, and some people never find this out, but carry these images with them throughout their lives.

LECTURE III

9th November, 1934

At the end of the last lecture we spoke of the interpretation of the crab-lizard monster from Freud's point of view. To him it would be an image of childish recollections, when the child seemed very small and the parent fabulously large. The symbol of the Mother is rich in aspects. Mother love can be a most positive quality. We all know what it can be at its best, so there is no need to enlarge upon it, but here we are considering its dark background which is the aspect that seems most important to Freud. One example out of many will make this clearer:

It is the case of a young neurotic woman suffering from a mother complex. She loved and admired her mother beyond all reasonable bounds and yet, as quite a young child, she began to have very singular dreams in which the mother figured as a ghost, a witch or a wild beast. These dreams gave her an exceedingly guilty feeling and made her feel inferior. When she was 14 she forced herself to confide in her 16 year old sister, only to find that the sister had exactly similar dreams. Their mother was a very instinctive woman; her aims for her children were ideal and she was willing to sacrifice herself very genuinely for them and yet the result of this devotion was such dreams. This happened because the home was too warm and comfortable; in such ideal conditions the children naturally wish to stay in the nest where they feel so secure, it would be foolish to leave such a pleasant situation for a cold outside world. A young man also finds it far too nice in such a home, the young girls whom he meets seem stupid and, moreover, they all have one aim "to get married". His mother, with her greater experience of life, is far more interesting to him, moreover she understands her son better and is willing to excuse his moods as no young girl would or could. So why marry? Yet if a man is to achieve any independence, or to have children of his own, he must get out into the world; he cannot marry his mother, but the parting often amounts to a tragedy. Nietzsche speaks of the "sacrilegious backward grasp".

A mother can swallow the entire instinctive life of her daughters, the daughters then feel hopelessly inferior beside her and their feelings become hypersensitised in a way that men are never able to understand. Whether it is hate or love which they feel for the mother, is immaterial. It is the *being bound* which matters. Such girls either have the greatest difficulty in marrying, or even if this is accomplished, in forming any relationship to their children, for their own mother is *the* Mother. A man in a similar condition finds himself unable to adapt socially, he often becomes homo-sexual, for all his hetero-sexuality is in the mother, or the available sexuality is of such a brutal character, that it can only be related to a certain type of woman. These are the causes for the negative Mother motif in dreams

and in folklore. We find magnificent pictures of this problem in myths. In Red Riding Hood, for example, the wolf (the mother) eats the grandmother and Red Riding Hood herself. These negative experiences have a very sinister character and belong to the most archaic experiences of mankind, archetypal in character, constantly repeating themselves.

Ernst Barlach gives an excellent picture of such a theme in his book *Der tote Tag*. The son, inspired by his father's glowing descriptions of the world, resolves to ride forth into it, but his mother does all she can to dissuade him. He disregards her warnings and saddles and prepares his magic horse, but in the night she creeps out and murders the horse; when the son wakes up and finds his steed dead in the stable, he goes mad. This is a classical picture of the problem, the mother seen in this aspect from the unconscious is a dreadful demon. If our dreamer were a woman her monster image of the Father would be on parallel lines, but with differences which we have not time to enter upon now.

In mythological motifs the dreadful Mother plays a significant rôle. (Here a fragment of a Babylonian epic was read). This fragment relates the mythological story of the slaying of Tiâmat, the dreadful Mother-Goddess. She is portrayed in many forms in the temples of Babylon: as a lion with dragon's wings, a two-headed serpent, etc. Marduk, the god of spring, the victorious sun, is chosen to fight her. His weapons are the seven winds, the cyclone and the net, in which last he entangles her. She cannot close her mouth into which the winds rush and rend her body; then Marduk cuts her body into two parts, out of one he makes the earth and out of the other, the heavens. The motif of the net is the attribute of wisdom, it represents the logos and is the net of understanding in which the Mother can be caught. I will not explain this, but leave you to think it over.

We come now in our dream to the left-right motif; the monster moves first to the left and then to the right, forming an angle in which the dreamer stands. Here we have Freud's symbolism again, the angle is made by the two thighs of the mother, and the disguised wish is to be there, either to be born, or to commit an incest.

The next image, the rod, is also a sexual symbol; the dreamer beats the monster with it. Beating with rods is a frequent symbol of impregnation. It is used as a spring rite; the boys beat the girls with switches or, in other places, sprinkle them with water, this is to make the land and the women fruitful. Many children are considered a blessing in primitive conditions, but they are a curse in civilised countries! Mussolini believes, it is true, that we should return to primitive beliefs on this point, but the birth rate continues to fall all over Europe and this is exceedingly fortunate. These rites were often still more indecent, phallic symbols even being carried through the streets. Goethe mentions such processions in his "Italienische Reise", where they carried exceedingly indecent instruments. These customs have since been abolished, but we can still see old phallic field gods being used as boundary stones in the cornfields of Egypt. All these things are survivals of primitive days when people were more naïve. In old German, the word which now means "to beat" had the universal meaning of "to make fruitful"; beating therefore has a ceremonial significance. Striking a knight (dubbing him knight) is a similar rite which has for the most part disappeared, though the King of England still uses this procedure. The idea behind is to convey mana.

The next motif in the dream is the contemplation, this aims at allowing mana to stream from the eyes until it fills the monster with life again, so that the incest wish can be fulfilled. According to Freud's conception, the incompatible wish has found its fulfilment in this dream, though the censor has fortunately entirely prevented the dreamer from being disturbed by any understanding of what is taking place.

For Freud, then, the principal content of this dream is that the man is bound to his mother by his secret incest wish. This was already shown in the second dream when cramp prevented him from running to the station, although he had big plans and really wanted to get there. He is caught in the morass of his longing for the mother and his fate resembles that of Lot's wife. In our dreamer's case the mother is dead, but that is of no importance, it is the Mother Image which is meant. Freud's chief concern would be to acquaint the man with these facts and help him to free himself from them, so that he could proceed upon his course.

To illustrate this idea I will quote the case of a patient of my own, a doctor, a man of 36 who was unmarried and living with his mother. For some time I struggled to make him see how childish his situation was, but I made no impression on him whatever. I then discovered that he made copious notes of his analysis and sent them, after every hour he had with me, to his mother. By doing this he sterilised the analysis. At last one day I took him most specially by the ear and said "Listen, you are just sitting in your mother's lap" – "What!" he said "but you don't mean that you think I should leave home!" – "Yes", I replied, "I do mean just that". He had a dream that night: He was standing under a steep hill and wanted to reach the top, but the grass was wet and slippery so it was very difficult, but at last he succeeded. The mother stood at the bottom of the hill and was trying to climb after him. He shouted to her not to do so, but she obstinately persisted, slipped, rolled to the bottom and broke her thigh. This dream made a great impression on him. He said "That is my greatest fear, that if I leave her, my mother will be injured." The next day he received a telegram saying that his mother had broken her leg! I will not try to explain such a thing, I will leave it to the realm of higher physics! This dream really says clearly "It is difficult, but desirable and possible for the man by understanding to reach his goal", and Freud would interpret our crab-monster dream in the same way and would maintain that our dreamer could also get further if he could understand and renounce the longing for the Mother.

We come now to the next chapter in our theme, namely *Adler*. Freud believes in the "Lust Prinzip" (principle of pleasure). It is pleasant to stay in the warm nest. But Adler says that is only apparently so, but that the *real* urge of man is to *make himself felt*. Adler does not indulge in any incest wishes, he wants to tyrannise over the mother, and put himself in authority over her, to become so important that she quotes him all the time "Der goldene Sohn hat es gesagt" (My marvellous son has spoken). He wishes to sit in the centre of the house and to be lord of all he surveys. This is also a perfectly valid point of view: the will to power principle.

LECTURE IV

16th November, 1934

We began last time, to speak of Adler, but before we continue to do so we will turn back to Freud, and I will give you a chart so that you may be quite clear about it.

Freud
Fixation through incest.
Infantile wishes.
Repression.
Unconscious.

Conversion.
Neuroses - Symptoms - Allegories.

Freud's starting point is childhood. His whole psychology is built up on the results of this condition. Its wishes, shocks and traumas result, according to him, in an *incest fixation* caused by the *infantile wish* to stay with the parents. This wish is recognised as incompatible and is therefore *repressed* and through this repression it goes into the *unconscious.* Freud regards these incest wishes as energies which work obscurely because their roots are in the unconscious and because the moral judgment is forever and again repressing them. It is from these roots, by a process which Freud calls "*conversion* of the unconscious", that *neuroses* and dream *allegories* (which Freud wrongly calls dream symbols) spring. It would be too sweeping a statement to say that everyone is neurotic, but there are *symptoms,* or at least small disturbances, to be noticed in everybody.

Adler
Discouragement.
Shirking.
Inferiority.
Over-Compensation.
Fiction Protest.

Isolation.
Unconscious.

Adler also begins with childhood. It is true that everything must have a beginning and that this beginning is usually early. Adler looks forward and Freud looks back. This is an important difference, for Adler thinks that you are *discouraged* before a task, rather than that you are looking back longingly at the warm past. According to Adler you are discouraged by the situation in which you

find yourself as a child, and this is an incentive to go forward. You do not desire to return to such conditions, but you *shirk* before the difficulties which you find on your way forward and seek to avoid them, and this leads to an *inferiority*. Inferiority is laming and so leads to a neurosis or even a psychosis. Inferiority is compensated somewhere by a "Grössenwahn" (a dream of superiority or even megalomania). A young man, for instance, does badly at college; then a saving idea occurs to him: probably he is a misunderstood genius, and is not among the right people or in the right place. These thoughts are not often directly and openly thought, they are rather kept as a warm, comforting corner and we steal glances at them from time to time.

This is *over-compensation*. Many people spend a great deal of their time in this warm corner and foster all kinds of comforting ideas, even that they are the Messiah or that they are of noble birth and not the children of their real parents, and that one day a coach will appear to transport them to their ancestral castle! It is also very consoling to read biographies of great men who were also considered stupid in their youth. We comfort ourselves for our failures by thinking of the other side and how we could shine in the right circumstances. This attitude leads to avoiding situations where the truth must become clear, and to a general shirking of life. These *fictions* give a great insecurity to life, for we constantly give ourselves the "benefit of the doubt" and never see the outward situation as it really is. This kind of person is very modest and retiring outwardly, but the inward feeling of superiority is increasing merrily. We are all acquainted with the type of harmless, retiring individual who is overtaken by a fit of coughing at the softest part of an orchestral symphony; or he arrives late for a lecture (through adverse outer circumstances!) and falls over a footstool so that the entire audience looks at just that "poor little mouse". The "poor little mouse" is embarrassed, it is true, yet it was the "poor little mouse's" own inner phantasy of being the centre of a large stage which arranged the whole thing from start to finish! These things, when seen through psychology, present a totally different appearance to the generally accepted view.

People with this kind of psychology always find outer circumstances and other people to blame for everything. If you mildly point out to them "Well after all you do count in the situation too, you are always there when these things happen to you", they simply will not see it. According to Adler's conception this is because their unconscious is a thing which they have arranged themselves for the purpose of only seeing what they want to see. We keep an unconscious, in fact, to see the mote in our brother's eye and in order not to see the beam in our own. Adler calls this the *"masculine protest"*. It is especially obvious in neurotic women. You can see a socially organised masculine protest in Mrs. Pankhurst and the Suffragettes.

These people become intensely self conscious, shut themselves away and believe that everyone is studying them, and land in complete *isolation*. They themselves have no love for humanity, but are convinced that it is other people who fail to love and admire them. This is a terrible projection and can go as far even as to become a persecution mania. These people usually have a "bête noire" on whom they project their own essential qualities. This amounts to a complete unconsciousness of themselves and it is impossible to have any orientation in the

isolation in which they are. If you rear a child on Mt. Everest, that child will never know who he is, for we must be surrounded by other people in order to judge ourselves by them, only in this way can we see that we are not this, nor that, but so. Such a man, with a complete unconsciousness of himself, is full of judgement and resentment, he is very critical and feels himself threatened from all sides. He gets more and more sensitive and susceptible and his very sensitiveness makes him a tyrant to his surroundings; everyone round him is dancing an egg dance in order to avoid hurting his feelings. This effect is produced by his isolation, which in its turn was produced by his inner phantasies of his immense superiority.

Adler considers the *unconscious* as a "quantité négligeable", an arrangement which we make ourselves, almost a pathological product. He does not think that people repress things into the unconscious, but that they withdraw consciousness from the things which they do not want to see. If, for instance, you tell a man, such as I have been describing, that he wants to tyrannise over his surroundings, he is *unable* to see it because he has withdrawn all consciousness from that side, whereas he can produce dozens of examples in order to prove how other people try to pull him down. Adler's standpoint is essentially *final*. He thinks that dreams may be of some assistance to us, but he does not consider that we suffer from traumatic memories, but that we make use of them and draw them out as weapons from our arsenal to prove that "even then" people were lined up against us. Adler does not believe in the censor; he argues that all these contents are able to appear quite freely in dreams because our consciousness is withdrawn from them so that we do not notice them or wonder about them. He sees the anticipatory nature of dreams; Freud does not see this, but believes that everything in dreams is caused by the past. Primitives and society, even as late as the Roman Empire, having no feeling for the State in consciousness, were guided by the anticipatory motive in dreams. They had small dreams and great dreams and the great dreams belonged to the State. There was an Eskimo leader who led his tribe over the snow to Baffin's Bay entirely through following his dreams, and the Senate in Rome voted a large sum of money for the rebuilding of the Temple of Minerva, because of a dream. The dream was dreamt by a senator's daughter. I mention these two out of many examples.

Adler is sure that the dream shows how people will behave, and thinks that the dream simplifies the outer situation, whereas Freud thinks rather that it complicates it. Adler says the dream makes the situation as comfortable as possible, thereby encouraging the dreamer to meet an awkward, complicated outer situation. Adler in fact thinks that there would be no unconscious if everyone faced up to all their problems in life and the unconscious becomes steadily less important to him. Freud and Adler alike do not regard the unconscious as a thing existing in itself, but it plays an exceedingly important rôle to Freud and in his later works he has even acknowledged that things exist in the unconscious which cannot be traced to personal contents. They both agree that things appear in dreams in a veiled and disguised form. Adler lays very little stress on dreams, he regards them more as a "point de vue", but he believes that the anticipatory tendency in dreams exists as a kind of training, and that because of this dreams give us useful hints and train us for certain ends. Before certain important

decisions in life, for instance, such training dreams appear. Such dreams do exist. Two years before I bought a motor, for instance, I had constant dreams of driving a car, of backing uphill, parking and performing all sorts of feats with it. Since I have had one I never dream of it. These dreams could also be interpreted in a different way, but then Freud says the only exception to analytical theory is the analyst!!

We will now look at our dreams according to Adler's conception and we shall see how different his system is to that of Freud. From Adler's point of view, the dream in the village shows the dreamer in a very superior light; it is therefore obvious that he is feeling inferior before some real situation which he has to face. The dream says "Look how important you are, a gentleman in a top hat, how impressed the village is and how sorry that you do not come more often. What you have done is just a spring board for what you are to do." This dream is training him for a further effort, a real jump which is before him. The train disaster dream is not quite so encouraging, something stupid has appeared and there is a disaster, but if we look further there is an encouraging factor, for the dreamer foresaw the disaster, so he can see himself as a far-seeing person. The dreamer is a great man in a world of schoolboys; the last dream already prepared us to see that, and now we can observe how intelligent he is to see the danger beforehand. We can concentrate on this point and ignore the fact that it was very foolish ever to make such a big plan, so big that it was doomed to failure. If we are peculiarly intelligent, we are always compensating an unusual stupidity elsewhere, but we have to get back to our common humanity in order to be able to see it. The professor who writes a particularly thick book may be writing it to compensate an inferiority complex. (I am not forgetting that I have written several thick books!) We little realise the many inferiorities which we compensate all the time; and when we discover an inferiority in ourselves we should not be depressed, no disaster has taken place, but we have discovered our humanity.

We come now to our chief dream, the one in which the crab-lizard monster appears. Things might have gone wrong in the last dream, but this one opens with a reassuring atmosphere. It says "You are in your home, you will tell your plan to this simple woman, who will be immensely impressed and you can do all this by yourself, on foot, it is prodigious!" When we boast it is to compensate our inferiorities, it is a general human mechanism to take someone else down in order to give ourselves the feeling of having climbed, though one really remains in exactly the same spot. The hay-makers appear directly after his boast and evidently they are a negative quantity, for immediately afterwards the crab-lizard monster appears.

LECTURE V

23rd November, 1934

We will go on considering our dream from Adler's standpoint. The crab-lizard monster is to him a symbol of fear, the expression of a fear which might discourage the dreamer and make life too difficult for him. We saw this fear before in the dream of the train disaster. It is of little use to trouble ourselves to find out whether the fear is justifiable or not, because even unjustifiable fears can seldom be exorcised by reason. Even if we are convinced by someone that the fear is absurd, it usually returns in full force about two hours later. Adler would say that the monster stands for the dreamer's fear of the difficulty of life, that he tries to be a hero and walk to Leipzig on foot in order to compensate this fear. He is in a typically difficult situation in life and according to Adler's conception the dream is trying to simplify this difficulty by veiling his shortcomings in real life.

The next thing which appears is the "Wünschelrute" (the magic wand). In old German, Wunsch means magic effect, to bewitch it away, to cast a spell. The dreamer then has bewitched the monster, wished it away. The "Betrachtung" (contemplation) of the dead monster follows. "Ueberlegen" is another word for "betrachten". "Er beherrscht es durch überlegen". This is a play on the two meanings of the word "überlegen". It means to contemplate and also to be superior to.

Which is right, Freud or Adler? In order to make this clearer I will give you a short résumé of both their conceptions:

Freud sees this dream as a fulfilment of the incest wish logically carried through.

Adler sees it as an ambitious plan, which the dreamer is trying to carry through by bluff. It is an over compensation for his inferiority. He finds that he is not up to his situation in real life, so he strengthens himself by this dream which he brings out of his arranged unconscious, he produces an illusion of superiority.

We will confront our dreamer with both points of view and see how he reacts. Perhaps he favours Freud and finds his conception clear and logical. When asked what it means to him, he will reply "I see I want to be a child and to be cared for, but I should like to get over these infantile wishes." Behind what he says is the thought "I must become conscious of these, so as to gain possession of the strength locked up in them and use it for my own purposes." This is a highly optimistic conclusion, for he can apparently give up these tendencies and throw himself into life with renewed energy. On the other hand, if the patient sees no truth in Freudian explanations, he may become angry and say "This is an idiotic idea, I am not in the least like that." The more violent the opposition to an idea

is, the more sure you may be that it has hit the nail on the head, for there is always a cause for strong resistances. Psychological theories are very different from other theories in that they are many sided.

When we explain the dream from Adler's point of view, the patient may accept this, or he may belong to the people whom it really fits, in which case he will probably deny it violently. If he accepts it, we must ask him why. Does he feel inferior? and if so, where? It is often very difficult to find this out, for patients are so accustomed to the fiction of themselves which they have built up; these people always fly from situations where they feel inferior. We must question him about his work, his family, his colleagues and find out where he is unadapted, where he has difficulties and affects. Affect is primitive, childish, and so it always appears in those places where we are not grown up. The inferior situation is often to be found in the marriage. In the world outside, it is much easier for a man to take his psychological umbrella and walk away from difficulties, but a respectable man, if he wants to remain respectable, is bound in his home and cannot escape however much he wants to run away from his own inferiority and his wife is seldom convinced that she has married the "super-man"! In such cases we should ask: "How do things go at home?" and if the patient is intelligent, he will be willing to concentrate on the nearest things. This is where the pedagogic side of Adler comes in and is often very valuable, for he is completely right in saying "Begin with yourself, see whether your own gun is rusty before you declare war on other people."

We are, therefore, forced to the conclusion that in one case one theory fits and in another the other. But how is this possible, surely a theory should be generally valid? There are evidently two classes of people, to one class one theory is suitable and to the other, the other, according to their individual temperaments; for we cannot say that one is better than the other – both have had good results, both are logically sound. Psychology, however, is something wider and more comprehensive than any theory, it is human understanding and has to allow for all types of people. We have to be very patient and never judge an individual case till we have gathered a great deal of material from which to form our judgement. If you identify with either theory and claim universal validity for it, it is in sharp contradiction to the other theory, yet both theories can apply to one and the same case for they interpenetrate each other. The standpoint of lust (desire) and the standpoint of power (ambition) are two human principles. Some types of people are moved by one principle and others by the other and there are also people whose motives spring from both.

We can put the question "Who is right?" but we can only answer in the vein of the Caliph who listened attentively to both sides in a dispute and said to each in turn "Thou hast argued well, I perceive that thou art right." This leaves us however with a dissatisfied feeling, we have arrived at a certain understanding, but we have come to no conclusion.

Let us try renouncing theories altogether, and consider the case without them. We will ask a further question "Why does this split exist in our dreamer, why is he so ambitious?" We do not know, all that we know as yet is that there was no neurosis till quite recently, but that a situation has arisen *which has split him,* one part wants to go forwards and the other backwards. Then we come to the

question "Why is it just a crab-lizard?" If it stands for incest I can think of a dozen other symbols which would express that equally well; and for Adler's view there are also numberless other possibilities. But a dream is no façade, it is a fact which always says just what it means to say, so that the meaning certainly lies in the fact that *it is* just a crab-lizard.

The next question which we must ask is "Who dreamt this dream and what situation is the dreamer in?" He is a man of 40, standing on the threshold of the second half of life, an age when melancholia often steps in. This man's marriage is distinctly doubtful, his wife is a simple woman who does not fit in with his ambitious plans and she finds herself in the disagreeable position of having to praise and admire him continually in order that the marriage may work at all. What is it that this man really wants? He wants to climb still higher and to be increasingly successful.

Supposing that he had accepted Freud's interpretation of the dream, he would say "I will cast all this childish nonsense aside and continue confidently on my path". But is it certain that he can? We do not know, he may be destined for another fate, it might be quite wrong to concentrate on removing the obstacles. On the other hand, if he had accepted Adler's interpretation of the dream, he would say "I see that this fiction of superiority is my bluff, I will turn back and content myself with a simpler situation." But will his nature be satisfied with this? Can he go back? He may have a greater destiny in him which is still unrealised.

We land in the dark and it is absolutely *necessary* to accept the dark. At this point I always say to my patients "We do not know yet, we must consult your own nature about this and see what it will produce". A dream is a product of nature, the patient has not made it, it is like a letter dropped from Heaven, something which we know nothing of. Dreams often seem nonsense to us, but they spring from nature and are related to our future life. Our associations show where this strange territory joins our consciousness.

Freud says that it is only repressed wishes which speak through dreams, so for him the answer is in the conscious, because he holds that the unconscious only contains matter which could just as well be conscious. Many people, it is true, are conscious of their incest wishes, so why not everyone? The same applies to power, for Adler also thinks that the unconscious could just as well be conscious, but is this the case? Is the unconscious merely a bag under the table into which we drop everything that we do not want? Or is it a reality in and for itself, quite independent of our consciousness? There are thousands of examples that prove its independent existence, which show that it can decide and vote for itself and that its knowledge and judgement can be very superior to that of the conscious.

It was the anticipatory quality in dreams that was first valued by antiquity and they played an important rôle in the ritual of many religions. It is impossible to put the conscious before the unconscious, for the latter exists before and after consciousness. In childhood we are still contained in it and our consciousness slowly emerges from it as islands which gradually join together and form a continent. It is as if our consciousness were a continent, an island or even a ship on the great sea of the unconscious. The subject of the unconscious has been

occupying philosophers for some time back and there are thousands of examples on every side which show how consciousness is fed from the unconscious; we are only able to speak if ideas flow to us from the unconscious part of the psyche, which is the mother of consciousness. So we cannot judge dreams from the conscious point of view, but can only think of them as complementary to consciousness. Dreams answer the questions of our conscious. It is a primeval belief that questions can be put to the Gods and answered by dreams. We are not far from the truth, in fact we are very near to primeval truth, when we think of our dreams as answers to questions, which we have asked and which we have not asked.

We should, as I have said before, first consider the conscious situation of the patient, but however clear we become about this we shall only know a fragment of the whole. The conclusion then is that dreams are complementary to the conscious situation and that they bring something to it in the way of totality. The conscious is by nature partial, we cannot be conscious of two things at once, in fact we really see only one thing at a time and all the other aspects of it are absent. It is possible, of course, to some extent to make up for this afterwards, but even so, much remains unknown. This is especially the case when affect is present, then only one aspect is seen and that very much emphasised. The unconscious, therefore, brings to our notice the other aspects which belong to the situation, in dreams. Sometimes these things are trifles, at any rate apparently, and sometimes they are of the utmost importance.

LECTURE VI

30th November, 1934

At the end of the last lecture I spoke to you of the unconscious in itself and of its relation to consciousness. The dream, as we saw, is a message from the unconscious to consciousness of a complementary or compensatory character. The meaning of the two words is not identical. To complement comes from the Latin *complere* = to supplement, to complete. The conscious is not a totality, and the missing portions are automatically brought forward by the unconscious. To compensate comes from the Latin *compensare* = to equalise. This has rather the meaning that the unconscious creates a substitution or compensation for what the conscious has lost. I will leave you with both words to use as you prefer.

Both of these functions of the dream are exceedingly useful, for we cannot grasp a situation if part of it remains unconscious. We cannot see these unconscious contents at all until they come into the conscious and when they appear they have already taken on a form in which conscious material is mixed, so that it is difficult or impossible to conceive of them in their pure form. They are wordless images, it is exceedingly difficult to put them into words and we feel them change in our hands as we write or say them. We are apt to correct them too much so that they are no longer what they were.

We have four psychological functions and necessarily they all function somewhere and if this does not take place in the conscious, it will in the unconscious. As we become aware of these different parts of our psyche, we begin to see how they can be integrated. Everyone possesses thinking and feeling, for instance; if the conscious is definitely that of a thinker, feeling is sure to be found only in the unconscious. Affects, which the reasonable man ignores all day, come up in dreams at night. It is amazing how aptly dreams produce exactly the thing which was missing in the situation; one can only be filled with admiration and marvel at the manner in which the unconscious speaks. In all muscular activity there is always a slight counter activity in order to make the action a coordinated one and the conscious and unconscious are similarly interwoven. It is quite possible to predict the kind of dreams which a certain type of consciousness will produce and owing to my long study of these things, on hearing a dream, I am often able to form an accurate idea of the conscious attitude of a dreamer who is a stranger to me.

Let us now consider our three dreams from this further point of view. The first dream, where my patient was in his village with his school-fellows, is evidently a reminder of his humble origin. This is in striking contrast to the position which he now occupies and this contrast is most aptly depicted; he is shown in his «get up» as a fashionable professor, but everything else in the dream is exactly

as it was in his early childhood. The dream asks him why he feels so big and important and tells him that his humble origin is now his problem. Dreams are constructed rather on the lines of a drama and begin with the exposition of the problem or theme and this small initial dream can be taken as the exposition. It leads us to expect that the following dreams will be occupied with his present exalted position, his ambition to rise still higher and with his humble origin. Something in him begins to say «You are too high up».

We come next to the dream of the train disaster. This opens with nervous haste and impatience, which always indicates that we want to do the thing desperately because something in us has a resistance to doing it at all. We *hate* to admit this resistance but it would be most unwise to advise a patient to ignore it. In this dream he does get to the station at last, his plan must be put through «à tout prix» and indeed just because of the resistance which says that it should not; but he misses the train. The "noes" have it, the resistance has won for the present, but nevertheless something starts — the train, and it crashes! If we go on against our own resistances there will be a disaster. This dream is a serious warning.

If we go against the unconscious, we are making out the bill without the host. I learnt not to do that in Africa. In Europe we live in civilisation, our modern saurians (motor cars) usually stay on the road and, if we do not cross their paths, we are safe but the primitive lives in very different conditions, he is likely at any time to come upon a situation where it is necessary for him to be at one with himself. If the primitive wakes up in a nervous state he is already in danger, for the next thing he may have to do is to cross a river on a slippery tree trunk and if he makes the slightest slip he is in danger of drowning or of being eaten by a crocodile; or he has to go into the bush and there may be a buffalo or a hippopotamus. His very life depends on being at one with himself, there is no time to think, so that the primitive has to decide each day if his dreams are favourable or unfavourable. If they are unfavourable, nothing will induce him to do anything that day, no persuasion can move him to carry a load an inch for a European. We may laugh at this, but we forget how right he is in his own world. Europeans become superstitious in Africa and learn that "magic is the science of the jungle". We are too rational, but when we become superstitious we are beginning to observe the psyche and to wonder what it permits us to do. A condition of being at variance with ourselves is announced through our dreams and we should not undertake the things which they warn us against. We rationalise and say it is "only neurotic" but it is much wiser to attend to the warning. This may delay many little things, but it also avoids many dangerous situations.

I was saved in this way once in Africa. We were with a friendly tribe who, however, were too well armed for my taste: we spent an evening with them, they danced a fire dance. I was exceedingly interested and even danced with them. After a bit I had a feeling that it was going too far, that they were getting too excited and obeying my hunch, I told them to go to bed in Swiss German and enforced the request by cutting about their legs with a sjambok. This worked and they leapt over the whip and went off in high good humour. Two days later a British official in exactly the same conditions was speared to death by these very same men, because he was not at one with himself. Psychic objects and

conditions must be observed and in such circumstances dreams are "de rigueur" and it is very dangerous to ignore them. If an old Roman stumbled on his door step it was ill-omened and he returned to his house for the day. An Indian who is not at one with himself stays away from the Council. Imagine our politicians doing that! I should, however, welcome such an attitude; it would be very wise if our civilisation paid more attention to the whole psyche, and did not live so entirely on one side of it. This train dream then is no wish, but a warning. It says "Take care or there will be a catastrophe". No one exists who has not the primitive in him, somewhere we are very close to the jungle and there we need to be as careful as the primitive in the bush. In most of the "accidental" cases of death which I have investigated, I have found that these people had been warned in some way or other. I myself have warned many people to look out for accidents, some listen, but more do not, for something in them wants exactly that accident.

I once treated a lady who on account of theosophy lived very high up in the stratosphere. In consequence of this she had dreams of prostitutes of a most bestial kind. I impressed upon her that these women were her sisters, but she could not see it. Then her dreams began to bring up an accident, a murder by assault. I warned her in the strongest terms, I told her not to walk on the Zürichberg alone and not to go out after dark and I repeated this on three occasions. I then went away for my holidays. Six days later I got a telegram saying that she had been assaulted and had several bones broken. She would have been killed but for the passers-by who interfered. She had not been able to bring about any connection between her conscious ego that lived in the stratosphere and the low prostitute who was also herself, so it was brought about in this way. My warnings fell on deaf ears for something in her was working for just this. Our train dream contains a similar warning and I must say to our dreamer "Look out, you are threatened".

We come now again to our main dream, the one in which the crab-lizard monster appears. The association to the lazar-house of St. Jacob in Basel and its heroic fight is a very unexpected association to a simple peasant's cottage. We must respect such things and look carefully at the unexpected light which has been thrown upon the situation and enquire into the psychological web from which it comes. The tragic heroic death, the journey to Leipzig, his ambitious plan, his enterprise to reach yet higher, these all constellate a heroic, fatal battle with his humble origin. We have to consider the conditions of the dreamer, some people have already come a very long way and are exhausted; this often happens when the last generation were peasants, their sons possibly can go further, but they have reached their limit.

Then we come to the simple widow. Who is she? We have spoken of her before as "the Mother". Could she be the dreamer's wife? But if the dream meant his wife it would say so. The dream is no façade, it says what it means. The Cabbala says "The dream is its own interpretation." This woman is made out of his own psychic material, but out of what part of this does she come? We come here upon the interesting fact that the unconscious is bi-sexual; the dreamer has his own inferior femininity, somewhere in his masculinity and it is from this psychic material that the figure of the poor widow in the dream is formed. The "hundred per cent he-man" has an all-too feminine feeling-life, he can cry and be very

sentimental. The most feminine women similarly have a rigid masculinity somewhere, men become very much aware of this fact when they say the wrong thing! In later life married couples often change roles: the little "commerçant" becomes content to wash dishes and perform domestic tasks, while his wife wears the breeches and manages the shop. Old Spanish women grow beards and develop bass voices, it is considered a sign of nobility. We can see the same thing in photographs of primitives, the young men look as hard as nails, but the old men have something soft and sweet about them, while the old women look like incarnate apes.

It is because our dreamer is an intellectual man that his feminine side is uneducated and has remained behind in his home village with the parents and he boasts to her because he feels inferior. Whenever people find it necessary to boast in front of simple people, we may be certain that they are trying to convince and overcome the inferiority in themselves. A feeling of inferiority always indicates a real inferiority somewhere. This is a fact and remains a fact whatever people have to say on the subject.

LECTURE VII

7th December, 1934

There are several questions this week. The first is concerned with where dreams come from. I have purposely not spoken of this subject as yet, but it will be dealt with as we proceed.

The second question I will answer because it concerns the material with which we are actually dealing. Freud and Adler believe that the unconscious consists only of contents which have once been conscious; for me it is a thing in itself, it is my belief and in fact I *know* that dreams are exactly what they say. An elephant is not a façade that might just as well be a crocodile. There really is such a beast as a duck-bill platypus, and it lays eggs, unlikely as this may seem, and so in dreams the most unlikely things are true and every detail is of importance. Dreams, it is true, often shift things about; you experience something in the day and at night you dream that this happened to Mr. X. It would, therefore, be possible to maintain that the dream does not say what it means, for it meant you and it says Mr. X. Yet what it says is the actual meaning of the unconscious and the dream must be handled from this point of view. I will give an example to make this clear.

Mrs. A. dreamt that she was married to Mr. B, they had a terrible quarrel and she decided to divorce Mr. B. The actual facts are that the day before she had quarrelled seriously with her real husband, Mr. A, and Mr. B. is just an acquaintance with a slight resemblance to Mr. A. I questioned her "Did you think of a divorce after your quarrel?" — "No, indeed, what an extraordinary idea. It never even occurred to me". This makes the meaning of the transposition quite clear. The unconscious wanted to introduce her to the idea of divorce. She would be unable to see or accept it if Mr. A. were mentioned directly, it would be too disturbing and disagreeable an idea, so the unconscious brings in an indifferent acquaintance with a slight resemblance to her husband, in order that she may consider the idea without any emotion. This is a mechanism which is also used by the doctor himself, when a patient finds something too upsetting, I say, for instance, "You are too worried to see; so let us think how things would look if so and so had your problem". Then it can be considered quietly and hunches can find their way through as to what could be said or done.

The third question concerns the story of the murderous assault of which I told you last time. This seems to have aroused general excitement, but it is not so very remarkable really, for after all many unattached ladies take walks on the Zürichberg as it is getting dusk and assaulters, who may even turn into murderous assaulters, are also about. It is well known that fear attracts the thing feared — if you are afraid of a dog it barks at you — so that it was not so extraordinary that

the two met. If she had stayed at home and escaped this fate, it is true that the condition of theosophic detachment might have continued, but *recognising the facts* can produce the same effect without the catastrophe actually taking place; this was what I was working for. *If* she had been able to take my warning she would probably have escaped the catastrophe. It is often possible to avert small catastrophes by saying to the patient "Look out, you are just going to do something foolish", but it is very much more difficult in these big fatal events, people go into such things blindly and the danger comes out to meet them.

We will now return to our material. We dealt last time with the figure of the simple widow. The next thing is a hiatus: the dream changes, the dreamer looks out of the window and sees the haymakers. This is a reminder of his youth, with its honest and hard work with no swindle, plot or bluff. That the dream pushes this picture of honest labour under his nose, looks as if he had a dishonest plan, and as a matter of fact he had. His profession is that of being a professor, but the devil has suggested to him that he might become an analyst and his secret purpose in coming to me was to copy me, to learn "how it is done". This is a very common idea, he is no exception, many people come to me who have such designs. One man after a few lessons with me remarked "I have dark curtains already, and I could buy a red lamp!" There are such charlatans. I told him if he was a swindler and if he wanted to do such things, he must go elsewhere. So this dreamer, who also has such plans, is shown the hay-makers, but it is clear that he does not look at the picture, he is not interested in them and the ambitious plan goes on. It is the nervous haste of the train dream again, he is determined to attempt the impossible and, as he insists on remaining on this road, danger heaps up once more and the dream brings in the heroic battle. Now he is faced with a situation where he must attempt the apparently impossible and I recognise that we must use special methods with this case.

The patient feels quite unarmed before the monster and has no associations to it. He is too rational and merely thinks that it is nonsense to dream of a great beast that is half a lizard and half a crab. In our modern civilisation we are too rational to accept such a creature; a primitive who lives among ghosts and wild beasts would have no difficulty in finding his associations to it. When a patient has no associations I ask him to think of me as quite stupid and to describe to me just what the beast looked like. Then all the associations which he has involuntarily withheld will come out. The dreamer says that the lizard is a vertebrate animal that likes to sun itself, it looks like a miniature dragon and has a spinal column. The crab can live under water and has a solar-plexus. Together they represent the instinctive being that exists in us and so we come to the conclusion that the monster stands for the dreamer's instinct. We sprang from these lower vertebrates — children who suffer from atrophy of the brain show all the characteristics of animals — and this man has come up against his own instinctive nature and feels that he must fight it. Our life's achievement depends on our organism. Some people do no manual labour and live entirely on their intellect. If the task they set themselves is above their capabilities, they get nervous symptoms and warning dreams from the unconscious. We are always fighting our own nervous systems, such proverbs as "Where there is a will there is a way" are hysterical exaggerations. There is a way, it is true, but it leads downhill, not

up, as we suppose. We might say "Where there is a will there is a nervous system" and we must realise that we have to take the strength of this nervous system into account. It is very important to know how much we can do and it is immediately apparent from this dream that the dreamer is going beyond his strength. He had the neurosis already, his nerves have already said "No", but he came to me in the hope that I would give him some magic to spirit away his symptoms, but if he lost those symptoms he would be in still greater danger and I could only warn him to be extremely careful. The dream itself takes a different course, he does get rid of the monster, and how! A real animal could not be got rid of like that, but his rationalism thinks that it is *just* psychic and that therefore it can be wished or analysed away. Symptoms are our best friends, we should not wish to be free of them, but to try and understand them. Sugar in the urine, for instance, is not in itself desirable, but it is a benevolent wish of nature to tell the patient something. We shall make no mistake if we follow nature, and if the warning is ignored a catastrophe is sure to follow, whatever form it takes.

I told my patient that his nature was against him. He did not like this at all, for he wanted me to remove the symptoms so that he might fulfil his ambition. Patients often hate it when I tell them such things and invent all kinds of reasons for my doing so, some think perhaps that I want to keep them under treatment. That is a mistake. This patient refused to accept my interpretation, he left me and went on along the same path which in three months led to a catastrophe.

I would like to draw your attention to a wonderful example of a heroic fight between man and his instinct, the Babylonian Gilgamesh epic. There is a thick book by Jensen that relates the material which is preserved on tablets in the British Museum, and a small one brought out by the Insel-Verlag, Leipzig, which I can thoroughly recommend. The important points are all in this shortened edition. *

Gilgamesh was a hero one third man and two thirds god, a superior being, a man of joy and pain who never tired. He worked his subjects as he could work himself to build the city of Uruk, with a great temple and high walls. This was slavery to ordinary men and the women became very angry, for they liked to have their men with them sometimes, so they prayed to the gods for help against Gilgamesh. Anu, the god of Heaven, heard them and asked the great goddess Aruru to make a being of equal strength who would keep Gilgamesh quiet and bring peace to Uruk. So she created Enkidu, the instinctive man, who lived in the woods, clothed in skins, and fed and drank with the animals. The primitive man is coming up against the god-like man. Gilgamesh had a warning dream about this and realized that the situation was serious.

This has a quite banal psychological explanation: a man who works only with his brain comes into conflict with his own body which wants its life too. Enkidu is no monster, he is just the body. Gilgamesh used cunning to get the better of the situation and effected a certain reconciliation with his body, he made friends with his nervous system and Enkidu and he did many heroic deeds together, such as the overcoming of the giant Chumbaba who was a monster made of all animals.

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* Also R. Campbell Thompson: *The Epic of Gilgamesh*. Luzoe & Co., London 1928.

The goddess of love, Ishtar, came herself to Gilgamesh and made advances to him; psychologically understood, she asked him to pay more attention to his feeling side, but Gilgamesh escaped from her and went home victorious to make new plans. Ishtar was furious and went to the highest gods to complain. She asked them to create a wild bull, a magic monster to send against Gilgamesh and threatened, if they refused, to break down Hell's gates and call up all the demons of the underworld. This, psychologically understood, would be to let loose the unconscious. The bull was created, but Gilgamesh and Enkidu killed this further monster, the plans of the Gods are again wrecked and the instinct is overcome once more.

Then a new element entered in, Enkidu began to have very negative dreams. Gilgamesh's looks were dark when he heard that Enkidu had dreamt that an eagle carried him higher and higher into the air and then suddenly dropped him on the earth where he lay smashed and dying. After this dream Enkidu lay down with a fever, became delirious and died. His death freed Gilgamesh of the primitive man, but he was left alone and afraid of death for the first time. In consequence of this he undertook a long journey to old Utnapishtim who had the herb of eternal life. He succeeded in this enterprise, but on his way home a snake, which is instinctive nature again, stole the herb and Gilgamesh had to go home without it to face inevitable death.*

* See English Seminar Notes — Autumn term, Lecture VII, Nov. 21st, 1934. Also London Seminar Notes 1935, p. 126.

LECTURE VIII

14th December, 1934

At the end of the last lecture we spoke briefly of the Gilgamesh epic. It is a very interesting parallel to our dream and makes its meaning clear. The dreamer had reached a summit in life, for the moment he can go no further without disaster. His neurosis is a kind of exhaustion with the symptoms of mountain sickness.

I will give you two more examples of the same theme, those of Archelaus and Nebuchadnezzar. *Archelaus,* King of Judea, had reigned for ten years with great severity and even cruelty, but very prosperously. He then dreamt that ten ears of wheat were devoured by ten oxen. Archelaus was greatly perturbed by this dream and sent for Simon the Essene to interpret it. The Essenes were a sect of people who lived in a monastery by the Dead Sea, they practised a kind of mental healing, or therapy, and believed in the interpretation of dreams. They were very courageous and would tell the truth even to a king and Simon told Archelaus that for ten years he had lived in might and splendour, but that the ten oxen appearing to devour that prosperity meant that his harvest would now be destroyed This was a prophecy which speedily fulfilled itself, for within a few days he was deposed and ended his life as an exile. Archelaus' wife, Glaphyra, had a similar dream at the same time. She was a near relation of her husband's, in those days incest was considered very distinguished; the Pharaohs indulged in it to such an extent that they actually married their sisters and almost married themselves! The idea was to keep the mana in the family. Glaphyra's first husband had been Alexander, a brother of Archelaus, who had been murdered. Alexander appeared to Glaphyra in this dream and said that he would take her back into his house. She caught the right meaning of the dream, and seeing that she had to die, committed suicide. To the spirit of antiquity, dreaming of someone who was dead meant death, so she acted accordingly.

Another striking example of the same theme which comes to us from antiquity is that of *Nebuchadnezzar,* King of the Jews. He had reached the height of his great power when he had the following dream: he dreamt of a great tree, its top reached up into the heavens and its branches spread over all the earth. It gave fruit and shade to all beasts and shelter to all birds. A messenger from Heaven told Nebuchadnezzar to cut it down, to expel the birds and the beasts from it, but to leave the stump in the earth. His human heart was to be taken from him and a beast's heart was to be given to him. Daniel interpreted the dream and told Nebuchadnezzar that he had reached his zenith, he must turn back and show mercy to the humble if he wanted to avert the terrible downfall and catastrophe which were prophesied. He would not listen, but went on as before for a year,

and then one day, as he was standing on the roof of his palace, rejoicing in Babylon which he had built, a voice repeated the end of his dream to him. At this moment a fearful change came upon him, he was stricken with madness and ate grass like a beast. That is, he changed into Enkidu or rather he even became monstrous like Chumbaba. The gods decided his fate, as they did in the case of Gilgamesh, he would not cut down the tree himself, so the messenger from Heaven did it for him. The messenger from Heaven does not appear in the dream which we are considering for we have changed our manner of speech, though indeed such figures appear even now occasionally in some dreams. We can see that our dream is no exception, but a motif which recurs again and again in the history of the world.

We will now return to the methods which we must employ in order to understand our dream. First of all it is necessary to know the context from which the dream springs, to discover its psychological setting, we have to enrich the dream with associations and then we can make use of our reason and judgement. Things in dreams often appear to be so banal or grotesque that it is really very difficult to see their connections. The imagination of the patient often fails completely and we have to help to establish the context by questions. We have to place the dream so that we can see it in human life, we have to see its meaning in the psyche. A dream comes in a fragmentary form like a telegram and we often fail to understand it for want of context. The meaning is frequently revealed when we see what it is that the dream fits into.

This is the method of amplification and we can consider this in relation to Freud's theory. To him the dream is a façade of repressed material, a repressed wish appearing in changed form so his method is a "reductio in primam figuram". If the dream is a complicated structure it should, according to Freud, be reduced to a primitive, simple sentence in order to get at the truth; he considers the dream as an adjustment which covers the wish for the mother. Logically the reverse process should also be possible, one should be able to arrive at the complicated structure working from the simple wish, but the following example will show that such methods may land one in utter nonsense, for you can reduce a relatively true sentence till it becomes nonsense and vice versa: 1) No unreasonable being is free — therefore — 2) No free being is unreasonable — and further — 3) All men are free — so 4) No man is unreasonable — which last is sheer nonsense. We are on very dangerous ground when we begin to use generalisations such as the reduction of *all* dreams to the wish to go back to the mother. We can reduce another simple reasonable sentence till it becomes nonsense, as a further example: 1) Incest wishes are unconscious — so — 2) The unconscious wishes incest — and further — 3) All men are unconscious — therefore — 4) All men desire incest. It is much wiser to beware of generalisations and let the dream work in its pure form. We will only go thus far in speaking of method.

This is my last lecture before Xmas, so we are in our last hour of the old year, but nevertheless we will begin upon a new series of dreams. Unfortunately I have no more dreams of the same patient; it is always better to have a series in order to be able to test whether our conclusions are correct; so I have brought you a series where we can watch the themes recurring and control our guesses. A single dream is not convincing, one dream flows out of another, they are images which

come from an inner source, a stream that never ceases and which comes to the surface when our consciousness relaxes. They are images, that is, when they touch consciousness but we have no means of knowing what their form is in the pure unconscious. Dreams repeat themselves and motifs appear again and again, sometimes quite regularly, showing the continuity of the unconscious processes.

Our new dreamer is an intelligent young man with pink cheeks and a rather girlish appearance. He knew nothing of the black art of analysis and came to me because of his homo-sexuality which had begun to be problematic. He had already been under treatment with another doctor who had been fatherly towards him and had given him a great deal of advice. He had not, however, mentioned the unconscious to him. The young man, of himself, had developed an interest in his dreams and wrote them down before he came to me. People with problems often do this, obeying a primitive instinct, long before they come to analysis.

Dream I — I was on a motor drive with a very handsome homosexual chauffeur. We met a herd of cows and had to get out of the car in order to drive them away. The bull then appeared, pierced my sweater with his horns and tossed me into the air. I fell to the ground with terror and woke up. It was a nightmare.

Context. (associations) *Motor drive.* The young man had recently been on a motor tour in the Tyrol and they took a chauffeur with them. Once when they had to stop on account of a breakdown, a herd of cows had really come along and the party had watched them with interest. *Cows* are the feminine principle naturally and the *bull* the masculine. He associated the bull's *horns* to the masculine organ, to the sexual act. The *sweater* he associated to a warm covering. (He was in truth kept warmly wrapped up by his family, he looked exactly like a peach tucked up in cotton wool!) *Falling* he associated to a fall that he had had as a child down a bank into a stream, this gave him a phobia about falling which lasted for many years.

Motors are a very frequent theme in dreams; before they existed, and I analysed before they were common, railways, carriages and even coaches took their place. Auto means self, so when we dream of an automobile it means "as I move myself". The dreamer lets himself be driven by a homo-sexual, so this is evidently his leading principle. It brings him however, to a herd of cows, so the feminine gets at him in its most biological form. This is how he sees the feminine principle, he sees it as calves and milk. His is a facultative, curable homo-sexuality, it really consists of an enormous mother complex. Though he has bad resistances against his mother, both she and his aunts are immensely important to him. He has a high pitched voice and his attitude is very aesthetic, hetero-sexuality appears to him as unbelievably coarse and brutal, so it is represented in the dream by the bull and cows. The curious thing about this dream is that it is the masculine principle which catches him as if he were a woman. He has indeed the feelings of a flapper. He has a tremendous admiration for the heroes of the sporting world, good looking tenors and Valentinos and follows their footsteps tremulously! In short he is completely feminine, a woman, so naturally the masculine seizes hold of him, for that is how sex appears to him. He is with cows, the feminine, a problem which he is not up to, so the bull comes along and treats him as if he were a cow. His fear of falling is fear of the unconscious, which does indeed resemble a precipice.

Dream II — My sister scratched my throat and wounded me, I hit her over the head and our parents were horrified.

Context. The *throat* is a particularly sensitive and ticklish place for the dreamer. His *sister* is very violent and he reported that he had suffered a great deal from her, but added "Am I my sister as I seemed to feel the blow on my own head?"

The sister is extremely masculine, this is often the case in families where the boy is kept in cotton wool. Where the brother is homo-sexual, the sister, though she may not be the same, is commonly very tomboyish and mannish: this is apt to go over suddenly into its opposite, the hysterical ultra-feminine woman. One may be sure that every hysterical woman has at one time or other gone through a masculine phase. The dreamer speaks of having felt the blow on his own head, so he has discovered himself as a woman and this is his vulnerable spot. The parents are horrified for it means that he must tear himself out of the home if he is to be a man, or his mother will not allow him to grow up. Mothers are covered in invisible little hooks to keep their children in the nest, they like to rear such pets and to keep them young and dependent so that people may say "What a young mother".

LECTURE IX

11th January, 1935

I will return to the young man's second dream which we were discussing when we broke up for the Christmas holidays.

We have seen that the dreamer identifies with his sister who personifies his effeminacy, so the wound in his throat is self-inflicted. This is the case of a castration complex, where a young man realises that he is not masculine, but feminine. This is a very serious condition all the world over; the greatest misfortune that can befall a primitive man is to be transformed into a woman. When the dreamer deals his sister a blow on the head, he is hitting himself, making himself aware of something, for when a truth suddenly becomes clear to us we feel as if we had received a blow. The parents are naturally shocked by this violence, for their son has cast off his effeminacy, with which all his affects were bound up, and has become a violent man. Had they been sensible parents they would not have been delighted to keep a homo-sexual son at home.

We see that this dream is a positive one, it shows where the possibility of a cure lies, it stages the conflict in fact, showing the dreamer his effeminacy, in order that he may free himself. It marks the transition from an absolutely childish condition to normal manhood. In reality this is a slow development; the dreamer cannot suddenly throw off his homo-sexuality and hurry into matrimony, this would result in only a partial cure, for he would then marry unsuitably. His best feeling has been identified with his mother and he would probably seek out a woman who would play the mother role, a harmless situation no doubt, but only as long as the wife can stand it. On the other hand he might marry the very opposite of his mother, an inferior woman, a cocotte. The result might be a catastrophe, for she might hand down venereal disease to their children. It is unfortunate that this disease is not openly declared like any other, but people only speak of what they call respectable diseases. Young people who have an infantile relationship to their parents, such as the dreamer has, suffer from a poor constitution, their development is arrested and they reach maturity very late, in this respect at forty they are sometimes really only eighteen. I am reminded of certain people in high positions, (I will not mention names) people of a high intellectual standing, whose feeling side has remained immature. In cases of this facultative homo-sexuality the whole psychical side is affected; these men try to give themselves a manly appearance by growing beards, but they usually remain bachelors.

Dream III. I undergo an operation for appendicitis. Then I am sitting on an altar in a Gothic church washing myself with Eau de Cologne. (Here occurs a kind of hiatus and the dream continues illogically). I want to seek out Prof. S. D. who seems also to be Dr. S. In my first attempt I fail. The second time I set out to

reach him I pass through a jeweller's shop where I meet my mother and admire the jewels.

Context. The operation for *appendicitis* recalls a wound in his arm given to him, when a child, by his sister, who is older than he. Appendicitis is a dangerous illness, the appendix has to be cut off which suggests the amputation of the penis. (I would like to mention here that I am not responsible for the language which the dream uses, it is symbolical and does not hesitate to express reality.) The dreamer is reminded of a friend who used to wet his bed as a child and whose nurse threatened to cut off his penis. The dreamer once stood in a *Gothic church* and gazed at a figure of the Mother with the Holy Child in her arms. It is common for very infantile people to have a mystical, religious feeling, they enjoy this atmosphere in which they can admire their beautiful feelings, but they are simply indulging their auto-eroticism. To the *washing* with *Eau de Cologne* the dreamer says that he likes the scent because his mother used it as a remedy for her headaches; Eau de Cologne is also inflammable, an alcohol, a spirit. *Prof. S. D.* is a well-known figure, he once operated upon the dreamer and saved his life. *Dr. S.* is a nerve doctor, he does not preach morals to his patients, but leads them out of their state of depression by a kind of healing power. This figure then, that combines the Professor and the Doctor, is a life-saver; he has not appeared in earlier dreams, in this one for the first time the dreamer meets him as the doctor who can hypnotise his sexuality into normality. His *mother* wears rings set with *beautiful stones.* It used to be the dreamer's childish delight to accompany her to jewellers where he loved to admire all the beautiful stones. He wonders if he should return to these places with her?

What do we see in this dream? The appendicitis shows again a kind of castration. We have seen that the dreamer was identical with his sister and here the point is stressed, his manly side is cut off. Then we come to the altar scene where he is the child in the mother's arms, the Jesus child, the pure child of God, soft and delicate as a girl, but a contrast to the real girl in the family, the naughty daughter who finds less favour with her mother. While the dreamer washes himself with Eau de Cologne and remains in the pleasant situation, his mother has no headaches, she has nothing to worry about; but this is evidently wrong since to sit in his mother's lap when twenty years of age is dangerous; and to break up this situation the doctor appears.

Here the saving motif of the jewels follows. Jewels of all kinds mean values, the beautiful things that we prize and treasure. These jewels are worn by the mother, his values are linked with her, he has invested his whole feeling in her. He cannot suddenly say "Now I will no longer be homo-sexual, I do not belong to the mother any more, I will not obey her, I will simply leave the house!" for then he would throw over all his capital, he would go out into the world leaving all his feeling values behind, and these cannot be replaced by intellectual gifts. If he sets out in this way he would just come up against his inferior side. The dreamer should, on the contrary, take his feeling side with him, but just this part of himself he has left in the mother and it draws him back to her. We see that no hope of a cure lies in this direction. To enable the dreamer to lead a normal life, the mother must first be depreciated, then he can take possession of the values he had left with her and carry them over into his life. This process

entails a psychological development; nobody can speculate as to how this change may take place, it can only come to pass through the experience that life brings. His dreams must show him other feeling values, other possibilities which will be stepping stones on the path of his transformation. Already they speak to him of his actual condition in the strongest possible terms. He must be awake to what destiny may put before him, the unconscious is clearly ready to take the other road, the new road which means another kind of development.

Dream IV — I am walking with two club friends. One of them, a medical student, says that he has given Mme L. a morphine injection in the thigh, he cut off the hair on the lower part of her body and she was very angry. The second friend is in a row boat on the other side of the street, he says "If I throw now, it will resound" and he throws a banana at him which bursts.

Context — The *two club friends* are decent fellows, they stand in opposition to his homo-sexual friends, he has taken walks with them in a wood and to the Zoo. The student friend had told him about *Mme L.*, an old cocotte whom he had known in a sanatorium where she led the doctor astray. She was a morphiomaniac and was able to get the drug through him. The dreamer considered all this part of the dream extraordinary, especially the cutting of the hair and the injection of the morphia; nevertheless he was able to find an association with the sexual relationship between the doctor and Mme. L. The rage shown by Mme. L. reminded him of his sister's anger when he hit her over the head and of his own fear of the bull. The *man in the row boat* is a nice fellow, the dreamer associates him with the doctor and also with a student hero. The *boat* is an important symbol, just as the automobile was. It appears specially in the dreams of sea faring people such as the British. In *throwing* him the *banana*, the manly student throws him the sexual function. The dreamer feels insulted for, as he is feminine and childish, the manly side strikes him in an unpleasant way: the bursting of the banana. Here again he is thrown into affect as in a former dream when he discovered his feminine side.

LECTURE X

18th January, 1935

You will remember the dream and associations which I gave you at the end of the last lecture; we come now to the interpretation.

The dreamer is on a walk with two friends, his associations show that he walks in a wood with them. The wood is a symbol we meet with very often in dreams and mythology. It is a dark place where we may lose our way and where unknown dangers lurk, it is the place where "we cannot see the wood for the trees". Primitives fear these conditions and have invented magic ceremonies to overcome them. We imagine they are afraid of the wild beasts in the Bush, but this is not the case, for they are acquainted with their ways and it is the unknown which they fear. When we were first in Africa we thought we must always be armed, but we soon learnt it was safest to have only a stick, for wild animals know whether you have a gun or not and what game you are after; the leopards used to come shooting with us, and take our partridges before we could reach them. So the wood is a symbol here for a dark impenetrable situation, where something is likely to happen but we do not know what. When speaking of the last dream we said that the next dreams might show a way by which the feeling he left with the mother could go over into normal life. This dream says that this will happen through friendship, the club friends are efficient, positive people, in contrast to his homosexual friends. This explains the raison d'être of young men's clubs and friendly societies and you find the same idea in primitive initiation ceremonies where the initiant is for a time kept away from women. There are relics of these institutions to be found in some customs which survive among students.

The anger of the old cocotte is his own anger because he is shocked at being a woman. The masculine reaches him thrown from *outside* in the form of the banana. This is a magical condition which has passed into the language. In Swiss we speak of a sudden cold as "angeworfen", thrown at us, and the German "Hexenschuss" (lumbago) which means literally witch's shot, speaks for itself. This is a very primitive idea, for the primitives believe that diseases are thrown at them by bad ghosts and witches. Witch doctors have ice projectiles which can cause illness or even death, dangerous icicles that can return destructively to their homes as well. When a witch doctor has sent out such a projectile it may kill his victim but he has to take every precaution, for when the icicle returns, it has smelt blood and will try to kill the witch doctor himself as well. To avoid this he sets up a kind of scarecrow, he hangs his clothes on a stick and hides himself in the woods. The angry icicle is deceived and rushes into the clothes. Then the witch doctor catches the icicle and kneads it with his hands until it is tired and all the bad mana has gone out of it, when he can slip it back into his bag. This

is a most unusually psychological conception. Our projections on other people behave like the icicle, they return to us, we do not remain unpunished when we make projections. This dream has the form of a magic effect, our dreamer refuses the feminine role so the masculine begins to take the offensive, and unpleasantly. It returns to him as the bursting banana. It had been badly crushed and smothered while he sat on his mother's knee and many indignant affects were smothered with it, so it was bound to be an explosive return.

The intermezzo of Mme L's affair with the doctor comes next and we get a hint of an intrigue of the dreamer's own with the doctor he was under at the time. These young people are very charming and flexible in their attitude towards the doctor and, unless the latter is very experienced, he is easily caught in their meshes. All patients like to speak of the causes of their neurosis and especially to find a scapegoat to lay the blame on; "If only so and so had not treated me like that how different I should be". Many patients develop a morbid passion for causal research and unless the doctor is very wary he falls into the trap as well. The patient's instinct was warned by this dream, he had led the doctor into his own labyrinth, so he decided to leave him and find someone more efficient.

The patient brought these four dreams with him, he did not dream them with me. I will briefly repeat what each dream means. The first shows the masculine principle as hostile to the dreamer; the second that he is feminine and wounded in his femininity and the third shows this wound as a castration, for he is still in the mother. In the fourth dream his femininity appears in a most unfavourable light, the unconscious criticises him and shows him as a kind of prostitute on the streets and in the Zoo, and the masculine comes in from the outside. These dreams disturbed the dreamer badly, in the conscious he was still "mother's good boy" but the unconscious does not mind showing him as he really is. The magic appearance of the masculine in the last dream, though unpleasant in form, is a positive event. Things which are unconscious must come to us from outside, we see them first in other people, they are thrown at us or we have to go out and fetch them in. Originally the whole of life was outside the human being, it was in the forest and in all kinds of inanimate objects. The primitive speaks of his canoe and other possessions as alive and of yours as dead, for a piece of his own life is projected into them. We are born now into a relatively dead world, but even so much life has to be drawn from it before we can integrate all the pieces of our psyche. We know now that trees and animals do not speak; but the primitive knows that they do and that there are doctor-animals and that were-wolves exist. He knows these things in the same way that he knows there are medicine men; these last are usually very clever people who should be taken alto-gether seriously. If you told a primitive that you didn't like to pass a certain corner because of a bad ghost who lived there, it would be just as comprehensible to him as saying a fierce dog lived there. A Swiss peasant will tell you he doesn't believe in ghosts or witches but, if you watch him, you will be astonished at the way his actions belie his words.

A dream gives us unadorned information about the condition of a patient, it is as if a nature-being were stating his diagnosis or taking a child by the ear and telling him what he is doing. The dream is a higher realisation of what we are; we shall see this still more clearly in later dreams. We come now

to the dream which he had on the night following his first consultation with me.

Dream V — I am at a concert and the organ is playing Wagnerian music. Mr. So and So is singing on a raised platform and I mock at him because of the words "My beloved" which recur again and again. My elder brother's cello is standing in its open case. The cellist is delighted with the cello but notices that the strings are not stretched. He takes it out of the case and tunes it with enthusiasm. The cellist then changes into my elder brother, who squirts petrol into the cello with a long instrument. Flames leap up, but it is not really dangerous, so my brother repeats the process several times in order to frighten two old ladies who are sitting behind. They are my mother and Mrs. B. and are dressed in black. There is an explosion, flaming fragments fly through the air and a silver ball appears from the Christmas tree. My sister says that this year she has only put snow balls on the Christmas tree.

Context — The dreamer recently went to a Church *concert* with his aunt. He reported that he sat passively through it: which is exactly what he does at analysis. He would like to learn the *organ* but thinks it is too difficult, so he wishes for a pianola instead! He does not like *Wagnerian music,* he finds it too erotic and prefers Bach. *Mr. So and So* is still a mother's son, a dilettante with no profession. His first wife was burnt to death with methylated spirit. (Mr. So and So is the dreamer, for the latter married a few years later and was divorced, so his first wife also ended in smoke). The *cellist* is the brother's music master and the dreamer associates him to myself. His brother is in love with his *cello* and calls it his bride. He says it is a soulful instrument, it plays on the soul. The dreamer said that his brother was very like me, I feel sure everybody would know us apart, but this is the dreamer's way of making a kind of declaration of love! I equal the brother, and the brother equals the cellist, so I am the cellist. As he associates the cello to the soul, the *strings* of the soul are too slack and want tightening up and tuning. *Petrol* is energy, so the dreamer thinks that something is likely to happen when his brother pours it into the cello. The long *instrument* he associates to a syringe used by a doctor the day before to spray his throat. It burnt and this leads over into the explosion and firework display. This idea is already prepared in the former dreams by the Eau de Cologne and the explosion of the banana. As a child he liked to play with fire and destroyed a thermometer once by holding it in the fire. His brother was recently present at a technical experiment where an explosion was likely. The *fear of the old ladies* is the fear of the parents when his masculinity explodes. *Mrs. B.* is a poor soul, a friend of his mother's who has lost her fortune, a poor deserted creature, she is a mother substitute, and represents the state of the mother's soul. The *silver ball* is a sun coming out of the Christmas tree. When I asked the dreamer "What about the Christmas tree?" he replied: "Oh well, that is what one does; that is how Christmas is celebrated". This is our primitive side, like the primitives, we do it and do not know why. Christmas day is the celebration of the birth of an invisible sun, one of the many heathen customs taken over by the early Church and attached by it to Christ's birthday. It is a sort of bridge to Mithras, where the birth of the sun out of the tree is the symbol of the birth of Mithras. The same idea existed much earlier in Egypt where Ra, the sun god, rose like a falcon out of its nest.

LECTURE XI

25th January, 1935

We will interpret the dream about the concert which we read, with its associations, last time.

The *concert* represents an intensive feeling situation, the dreamer is very musical, he likes to lose himself in sound. The Wagner music, however, is not agreeable to him because it plays upon his erotic feeling and he finds this unpleasant, as we saw in former dreams, because of his homosexuality. But as he likes organ music it is, in spite of appearances, a positive symbol for him. *Herr So and So* is the dreamer in the negative form who makes him an object of derision. He is identical with his anima, but here the masculine comes to him in a more positive form, as he ridicules the mother's son, the homo-sexual youth. He disliked recognising these facts and, though this case occurred twenty-two years ago, I still remember how he left my consulting room with a red, hot face. The *cellist* is a new figure and, from his associations, is connected with me. I always take dreams literally: I have brought up this figure in the dreamer. If I let him think of this positive figure as me, I become God Almighty. This is tempting but dangerous, for you find yourself held responsible for everything that goes wrong. So it is exceedingly important to be careful to leave positive action to the dreamer. If the dream actually said that I took the cello out, I should have to accept that situation, but as it is, it is my role to look on benevolently. Then the cellist becomes his elder brother, his riper personality. The cello is the instrument of the soul, his means of expressing his feelings. It is thus that his feeling comes into the world as a masculinity, before it was entirely in the mother. The tightening of the strings had to be done by myself as well as the patient, it took a lot of energy to pull him out of his half-fainting condition. This energy is expressed by the petrol being poured into the cello — I was pouring courage into him. The magical mana of the primitives is often symbolised by liquids: in some ceremonies urine is used in the place of anointing oil. Dreams speak in the language of these primeval customs. The mana with which I express myself oils and anoints him, until he comes into himself, and gets the courage and art to live his own life. I have infected him with my attitude, in the same way that people who are nervous and small-minded can rob others of their courage for life.

The *glowing embers* are not dangerous in spite of their appearance, but the old ladies are frightened. This refers to the fear of the parents when he beat his sister over the head in his second dream. It is in his psyche that the glowing embers are moving about, especially the glowing silver ball. This ball he connects with the sun. Christmas is celebrated three days after the shortest day, therefore it is the festival of the rebirth of the sun. It is when we come to a summit in life

that the archetypal symbols appear. These primeval pictures of human life form the collective unconscious. Faust is such an archetypal figure in the German soul, he is the medicine man "par excellence". The moment where the archetype appears is always characterised by remarkable emotion; it, as it were, fascinates the dreamer and exalts him, as if the Muse had kissed him not only on the forehead but on the shoulder. In this moment he is filled with eternity and hope from which he cannot escape, he lives part of the history of mankind, eternal feeling breaks through into his personal life. One must have had this experience to know what it is. The archetype can also express itself in a negative or sinister aspect, the ford is such an archetype. Natives have magic charms and figures of the gods to protect their fords. Often when people behave in an exceedingly unexpected manner the appearance of an archetype is the explanation; archetypes go back not only through human history, but to our ancestors the animals, that is why we are able to understand animals so well and make friends with them. We must not forget that these events have taken place in a dream, in real life he just had a red face when I informed him what the dream was saying to him.

An unfavourable element appears now — the *sister*. The sister says she hung only snowballs on the tree this year. He was a mild and gentle youth who had snowballs thrown at him, but could not throw them back, girls cannot throw. The sister has very cold feeling and the dreamer says he has too, and speaks of it as a family failing. When this occurs there is always a reason, the feeling is red hot somewhere, it is more than the people can stand so they choose to appear cold. When people appear cold you can always search for the place where things are too hot for them. A renewal of life and light comes into this dream, it is a feast of "joy" or of "Spring". This is especially symbolised by the petrol which is poured into the cello. The feeling which was in the mother begins to break through and to swamp him. In life, unfortunately, we are very seldom up to such a climax, we do not see these summits until later. This was the case with our dreamer, fate is not devilish but elfish and chose this moment to bring a new influence into his life. This new friend was a man of thirty, a youth in everything but years: he came from a narrow background and was a gentle undecided man with a mediocre brain. He lured our dreamer into saccharine discussions about what homosexuality really was, what he had hoped for from his mother, etc. and our young man fell back for a time into the failures of his youth and lost all the values of his experience.

Dream VI — I am on an engine, it stops suddenly and the engine driver gets out to look at the signals. Something is wrong but the engine goes on. I look anxiously out of the window, as I am afraid another train may come, and it does actually come. I fear a collision and wake up screaming.

Context — The *engine* reminds him of an earlier dream where it was also a church. The church is the mother, so he is again carried by a large animal — a reminiscence of the happy time when one can be quite passive and be carried about and need make no effort oneself. The *engine driver* is a riper personality, he notices that something is wrong and gets out to look for the reason but nevertheless they go on. The *signal* he associates with safety regulations, with warnings against collision. Two things in him are going in different directions so there is imminent danger of a collision. His *fear* in the dream reminds him of his own

nervous nature. He is always on the look out for an accident. He associates the *collision* with the fear of the conflict between his new friend and myself as we have such different ideas. I lead him towards heterosexuality and the friend back to childishness. The associations make the meaning of this dream quite clear.

The next dream is positive, Nature has great powers of recuperation. When the dreamer saw that I was not upset, he was encouraged to go on.

Dream VII — I am with my elder brother in a mysterious castle. There is a secret room with a locked door in which there is a pool. We go out into the air. My elder brother can find nothing better to do than to stir up a wasps' nest. I am afraid that he will be stung but when I recover from my fears we go on and come to some beautiful flowering cactuses.

Context. The dreamer can only say of the *mysterious castle* that such things do exist. The *pool* reminds him of his mother and he says of the *locked door* that he feels one must not go back to the mother. The locked door is a very frequent motif in fairy stories, i. e. Golden Finger and Bluebeard. The former is the story of a happy child who was in Heaven. There was just one door which she was forbidden to open; she felt, however, compelled to do so and there she saw the Trinity, a resplendent vision. She touched the robe with her finger and could never wash off the gold. Bluebeard is a French fairy story, it has, however, a parallel in Grimm. If you wish to understand fairy stories of this kind you must take an eight-day holiday to think about them.

LECTURE XII

1st February, 1935

We will continue with the associations to our last dream. The *wasps' nest* reminds the dreamer of having been attacked by wasps on a walk — and he associated his *fear* of this with an explosion. This connects it with the last dream, he is afraid that emotions may sting. *Cactuses* were a hobby of his childhood, he had a large collection to which he gave a great deal of care.

When we begin to interpret this dream we find that it does not only touch the personal level, but also the impersonal, which enters with the fairy story motif. A part of it, therefore, belongs to the category of big dreams, the theme of the locked room, for instance, is found in myths all over the world. It portrays a general human experience which cannot be reduced to the personal level and if we take it literally we could say it means that it is forbidden to go back to the mother's womb. We find this same theme in the incident of Nicodemus.* In this dream the pool is a symbol for the mother, but had the dream meant to refer only to the mother it would have said so. The mother here is represented as a pool in the palace, showing that the archetypal world is meant. This dream refers to the part of the psyche which is born with the child. The human brain is the result of a long process of evolution, as is also the collective unconscious. The individual experience is woven in to this tissue, so it is of vital importance, where we come from, who our parents are, and what our early surroundings were. We say that a person has such and such a character, but one is born with a form which can only be changed with the greatest difficulty. The child does not only want to stay with the mother, but also in the palace, which represents the world of mythology. Unfortunately very few people can remember these primeval pictures, many people become ill because they have lost them and only get well when they find them again. All great art and religious experiences are an effort to get back to these primeval pictures. Plato's philosophy is concerned with these pictures of a time before creation, creation is a reflection of these pictures.

We see then that the great difficulty this dreamer experiences, in leaving his youth behind, is to leave these primeval pictures with their powerful fascination, but he has to decide to go out into the world of wasps' nests, with his elder brother, his riper personality. He is always on the look out for being stung, people with this attitude are always wasps themselves. When we are able to face these stings we come to the flowering cactuses. The dream here plays on an earlier activity, the caring for the cactuses; the idea being that you can have the flowers if you

* John III, 3.

can stand the pricks. The fear of life is very great in such patients, but this is a hopeful dream, showing that industry can overcome the difficulties.

Dream VIII — I am again out walking, but this time with a friend instead of my brother. We come to a fruit tree and my friend gives me a capsule full of bees' eggs.

Context. The dreamer says of the *friend* that he was his greatest friend at school. He is moody and sensitive, likes light music whereas the dreamer's taste is for serious music. He is vain and fond of jewellery. The dreamer fought him often and hit him over the head as he did his sister. He associates the *fruit tree* to an apple tree planted by his mother, bringing in the theme of Adam and Eve. In speaking of the *bees' eggs* the dreamer says that both ants and bees are extraordinarily industrious. The motif of industry, which we found already in the last dream, is stressed here.

We will now interpret this dream. The friend is the inferior side of himself, such friendships are very common, for it is nice to have someone always at hand to whom we can feel superior, but such things fall back on ourselves, for when we go out into the real world we cannot blame someone else but must each take the responsibility for our own inferior side. There are people indeed who always project the blame, but I hold this to be incorrect! The fruit comes to him from the mother, through the friend, the shadow; this means that if he goes out into the world with his shadow, fruit will come to him. A capsule full of eggs means many possibilities for further development. This dream shows that he is far enough on not to stay with his mother, but to go out and be fruitful. This does not just mean to generate a child, but by industry to show that he is fit to do something in the world. This is far more important than having a child. Our parents in the Garden of Eden also found the apple a prelude to something unpleasant, that is to doing some work. This dream is constructive, as dreams often are, so we can hope that he is on a good road.

In the next dream we come to the last fear, the fear of the female.

Dream IX — I am walking in a beautiful park and a lovely woman comes rapidly to meet me, her hair is loose and hanging over her shoulders.

Context. The dreamer associates the *park* to an actual park where he used to walk with his mother and a pretty dance student. The *loose hair* reminds him of a famous dancer Arita Sacchetta, who used to wear her hair loose and also of Russian students. Such hair is now very fashionable, they call it "storm tossed" hair.

When we come to the interpretation of this dream we find it is mainly positive and it was one of the last that he dreamt with me, as shortly afterwards he was able to leave me and make his way out into the world. He married, but that was not the end of the story, for it went over, as marriages do, into a new chapter — a fresh set of difficulties.

In this short transition you can see how feeling develops and goes over from the mother into manhood. The great reproach which is brought against psychology is its personal and introspective nature, but psychology consists of all that the human spirit has ever experienced and that can certainly not be called personal. The same myths crop up all over the world where there is no possible communication. This shows the very general character of human psychology. When the

problem of a patient takes place in a personal sphere, the dreams are formed of personal material — family, personal friends, et cetera. This dreamer was such a case, there have been only very occasional references to impersonal material. The problem is not always that of getting out into the world, many people are already courageously in it, the problems are then different, it is a matter of adaptation to this or that person, or to this or that situation. Then there are other problems, threatening things which it seems dangerous to speak of, they are unhealthy or taboo, so we slip away from them. Real life is always tragic, and those who do not know this have never lived.

I will now give you a very difficult dream of another dreamer, which will call for a great deal of patience on both sides. The dreamer was a young man of twenty-four, well educated and whom I did not know personally. The dream was sent to me by a colleague with a few personal notes. He had remained stuck on his way out into life, not from fear but because he went into it too deeply. There are cases like that, they understand the world in too deep a sense. Buddha was such a case. He was a prince with everything that he wanted in the world, but he knew nothing of the truth of life. One day he went out of his palace and saw a strange-looking man. He inquired what was wrong with him and the man replied "I am old". "Why" asked Buddha, "what is that?" Another day he met a man who was ill. "Ill? What is that?" Then he saw a man on a bier and learnt of death. The shock was so great that he left his palace and went into the desert, but being a hero he returned to life. There are many people who see life like that and have no more courage to go on. This dreamer's case is a tragic one. He reacted with a psychosis; he was put in an asylum and though he was brought out and was quiet at times, the problem was never solved and it ended in suicide. This dream is a glimpse into a tragic life.

Dream. I am under the Cathedral of Toledo. There is a cistern filled with water which has a subterranean connection with the River Tagus. This cistern is in a small dark chamber and there is a snake in the water with eyes that shine like jewels. There is a bowl of gold close by which contains a small dagger. This dagger is the key of Toledo and whoever possesses it, owns and rules the town. The snake was the friend and protector of my friend, whom we will call B. C. My friend had had the courage to put his naked foot into the snake's mouth, for he was a child without guile. The snake had licked his foot and both were very happy in this friendship, but only B. C. knew no fear and when he disappeared the snake was forgotten, nobody cared for him. I go into the dark chamber and speak to the serpent, I speak with respect but do not feel afraid. The snake tells me that Spain belongs to me because I am a friend of B. C. It begs me to grant it a favour, to give it back the boy. I refuse but think of going down into the cistern myself but eventually decide to send my friend S. who is a descendant of the Spanish Moors. To risk the descent he must recover the original courage of his race, so I advise him to get the antique sword with the red handle which is to be found in the factory of weapons on the other side of the Tagus. My friend gets the sword and goes into the cistern and I tell him to pierce his left palm with the sword. He does this but he is not able to keep his countenance in the powerful presence of the serpent. He is overcome by fear and pain and staggers up the

stairs without the dagger. I am therefore not able to hold Toledo and I have to leave him there as a mere wall decoration.

This is a dream of fate which gives the dreamer information as to the course his life will take and in this case the actual end was suicide.

LECTURE XIII

8th February, 1935

There is a question concerning the subsequent fate of our young homo-sexual dreamer. This interest is very understandable but I must point out that my intention in giving you these dreams was not their personal interest, but the treatment of *dreams* themselves. I should have to give you a long medical treatise to explain the entire treatment of this case, dream analysis is only one part of the technique. It was my object to make this part clear to you and not to speak of the whole of psychological therapy. I said last time that marriage did not end the young man's difficulties. I said this in order to show you I am not under the illusion that people who have undergone treatment with me glide through life forever afterwards on golden wheels! The big problems of life present themselves after marriage and not before it. This dreamer fell in love, married and had children, all this took place quite normally. The subsequent difficulties were not connected with his early homo-sexuality, that difficulty was entirely overcome, but with the inherited coldness which the dreams touched upon in the incident of the sister hanging snowballs on the Christmas tree. This coldness was very unpleasant to his wife, just as some men are stupid and tedious and their stupidity palls on their wives. I aim at making people reasonable not perfect by analysis; if the latter possibility existed I should give up analysis at once, for when we aim at perfection we necessarily attach to ourselves a museum of the imperfections of human nature and our neighbours are unable to stand the smell! The best I can do for anyone is to make him live up to what he is. It is of course possible to differentiate highly individual qualities, a tenor, for instance, can have a perfect voice, but if you expect a perfect life to match it, you will be disappointed. I always warn people not to identify with their profession or their important achievements, if they do so they are living in their own biographies. Much of the day is spent in doing the most banal things and the man who is identified with his achievement baths, eats and smokes significantly! This attitude is a dangerous one and leads straight to a neurosis.

Another question is concerned with the concept of the Collective Unconscious. (The question was read; it criticised the concept of the Collective Unconscious, and spoke of it as a dangerous idea through which all manner of things could be conjured up.) Concepts such as the Collective Unconscious are hypotheses, such hypotheses are a helpful means to knowledge, they are the best we know of up to the present. The formation of the world is not changed because we form a new hypothesis about a relatively unknown part of it. I do not even think that the idea of the Collective Unconscious is a new one, it is rather a new term for a very old idea and from the way in which it has arisen you get an idea of how new

conceptions arise. No philosopher can say that he has found out exactly what the world is, but only that his experiences have led him to such and such conclusions. My esteemed critics forget that it is *actual* experience which has taught me and that these are no speculative ideas. If they are not of the same mind, they must find something better – this is my attitude towards such criticisms. It is an actual empirical fact that the unconscious is no mirror of our ordinary world but has creative phantasies and living structures *of its own.* If we study natural science we find that everything has a beginning, and that this beginning proceeds from yet another beginning. We can only take facts as they come. It is a proved fact, for instance, that primitives experience a feeling of religious exaltation when the sun rises; if a patient says to me that the sunrise has the same effect on him, I believe him, for only he can judge how he feels, but if he says that it has the same effect on everyone in the world, it is simply not true. The Collective Unconscious is further objected to as a dangerous idea out of which all manner of things can be conjured up. Things are only dangerous if you use them dangerously; the same could be said of the contents of the apothecary's shelf and of prescriptions in case the doctor should make a mistake in writing them out. At this rate it would be safer to have no windows or stairs in case some one should fall. It is a curious accusation that I conjure things in and out of the unconscious, I am not aware that I ever produced any rabbits!

We will now return to the dream that I read to you at the end of the last lecture. I have said of dreams in general that they must always be examined with their context. I am now going to contradict myself and say that this is not always the case. Personal dreams come from the personal layer of the unconscious and these can only be understood with the aid of personal associations: we need to know who Mrs. So and So is. We could say that there are two forms of speech, personal speech and universal speech; we use quite different language when we write to a member of our family and when we write a lecture. In the same way there are personal and collective dreams, and collective dreams do not need associations. When we hear one of Grimm's fairy tales we do not need to know what grandmother first told it. It is quite interesting to know who dreamt such a dream as our present one, but it is not necessary. Patients as a matter of fact can hardly ever give me any context to such a dream and if they do, it consists of associations which we could all supply from general knowledge, fairy tales or mythology, belonging to the universal spirit. This dream, with some very trifling exceptions, deals entirely with universal themes.

The first theme is *Toledo Cathedral.* The dreamer had been to Toledo some months previously but this is unimportant, he would know it from photographs and general knowledge any way and it is the universal knowledge of what this cathedral means that is significant. It is one of the most impressive of XIIIth century buildings, one of the most beautiful of Christian churches, a model of Gothic architecture and Toledo itself is a very ancient and impressive town. It was an Iberian city before the Roman occupations and in the VIIIth century it was the capital of the Visigoths. It was the capital of Spain from the XIth to the XVIth century, when Philip II moved the capital to Madrid.

The second theme is the *cistern.* There is no actual cistern under Toledo Cathedral, so we come here to a fact that cannot be found in concrete fact, as the

Cathedral itself can, but is purely mythological and affects us in a mythological way. The dagger and the whole description are very mythological, the dream is a sort of mythological poem which speaks to us even though we do not know what the dreamer felt. When we read a poem which impresses us, we may be reasonably sure that it impressed the poet himself first. There are cases, it is true, where the poet maintains he was not impressed; Edgar Allen Poe, for example, claims to have put his poems together in the most cold-blooded way, but I distrust this statement and think it is very much more likely that he was trying to hide an impression which was altogether too overwhelming for his taste. This dream expresses itself mythologically so we must try to understand it in this sense and see what the universal spirit means to convey. We must proceed with the analysis of this dream as we did with the personal dreams, but instead of asking the dreamer for his associations, we must ask the universal spirit. We cannot personify this so we must ask ourselves what we know about cisterns which contain serpents under churches. This is a very difficult task and one we can break our heads over, but I have been breaking my head over these things for a long time, so there is no reason why you should not do so too.

We find the cistern in a holy place, a sanctuary, a sanctified enclosure, a hierón, a Témenos. Early Christian basilicas often had piscinas, fish ponds into which Christians were dipped; the idea was fishing believers out of the pond. Early Christians wore a ring with two fishes on it and the net used in this fishing for believers figures on the Pope's ring. In this dream the cistern is not in the cathedral, but *under* it, in a secret hidden place. This indicates that something in antiquity, under the Christian layer, is intended; we must dig through the layers before Christ in order to discover it, and it must if possible be connected with a snake. We do come on such figures in antiquity. There is a Neolithic Temple in Malta, built in an irregular shape into the rock, a precipitous place leads to such a hole with water in it, breaking through into a dark corridor. The terra-cotta figure of a sleeping woman has been found in a niche: she is sleeping the incubation sleep, that is, sleeping for a definite purpose. In Aesculapiân Temples the sick were laid in the Témenos in order to have a healing dream, in which the gods handed them the right means for their cure. In these antique temples the cistern was covered by a stone and sometimes a snake was set to watch over the Temple treasure. The snake is the attribute of Aesculapius, the doctor, and was identified with him. The Epidauric snake was brought to Rome during the plague because the Romans in their great need insisted on the presence of the God himself. In these facts we find some connection between the cistern and the snake.

We come now to the curious point of the connection between the cistern and the river Tagus; with this the cult takes on the character of the cave with water in it. This belongs to such religions as the teachings of Zoroaster and the Mithraic Cult. We find caves connected with springs or cisterns in the existing remains of the latter religion. There is such a remnant in Saalburg near Frankfort and in Provence at Bourg St. Andeol. The temple has disappeared at Bourg, but the wall of the rock remains in which the Mithraic Tauroktonos, a bas-relief of a real toreador can be seen, it is evidently the site of antique bull fights. Mithras deified the toreador, who is always represented as killing the bull from above. Present day toreadors are the living remains of this old cult. There is a Mithraic temple

in Rome, ten metres below the ground, but it is impossible to excavate on account of water, the temple was literally drowned in its own spring. The underground cave also plays an important role in the cult of Attis. Here we come on the theme of the Katabasis, the descent into the dark hole, into Hell. The Goddess Kybele descended herself in order that her son should be born again. The motif of rebirth in the cave is very important, it is similar to the baptismal font from which the child is reborn. In antique cults the reborn wore white clothes and were fed on milk like sucklings, for several days. In antique medicine the sick were often dragged through holes in a rock or wall and given new names. In India patients are still put in at the mouth of a leather cow and drawn right through the animal. All these are renewal symbols, birth is symbolically represented, so the theme of magical rebirth appears in our dream. The Church of the Nativity in Bethlehem is built over an old Attic temple. It is very important that Christ should be said to have been born in such a place and a great many Christian Churches were built on the sites of old Attic sanctuaries.

LECTURE XIV

15th February, 1935

We were speaking in the last lecture of the underground cave and I gave you several parallels from antiquity. The underground motif is a very frequent one, it occurs everywhere and at all times in the history of the world. I will give you some more instances.

In the legend of St. Sylvester the dragon appears as an awful and alarming monster with sparkling and jewelled eyes. The snake here has the same eyes. We often meet with this motif in the descent myths, the Greek Katabasis, and in the Nekyia, the journeys to the land of the dead. Homer in his "Odyssey", Pythagoras, Orpheus, and later Goethe in his "Faust" all speak of journeys to the underworld. Then again in Nietzsche, Zarathustra goes through the flames of a volcano to the underworld. In such journeys snakes and dragonlike monsters are encountered and sometimes they are contained in a large tank. The goddess in Hades had snakes' feet and was called the Heart, or Meat-eater; the goddess, or Sarcophaga was the flesh eater. Hecate was the goddess of the earth and the primitives represent her as an old woman with a large mouth devouring corpses.

It is usual to find a spring or river in the underworld, often it is the spring of forgetfulness, and can also be that of remembrance. You find these ideas in the Orphic cults; representations of them, on gold leaves, have been dug up in Rome. It is usually the hero who goes down and generally to fetch someone: Orpheus, for instance, went down in order to fetch Eurydice, his lost love. Hercules descended to fetch two friends whom he found sitting on a stone bench into which they had grown. They had also gone down to fetch someone and, tired with their long descent, sat down on a bench to rest, and later were surprised to find that they had grown into the bench. These are the things which happen in the underworld. Hercules with his great strength tried to free them; with a great effort the first was wrenched free, but the second, being a greater hero, was more firmly fixed, and Hercules shook the earth with his efforts so terribly that the gods forbade him to continue for fear that their temples should be shaken down.

This all points to something which in antiquity was projected but which really belongs to the human psyche. These things do not exist in the concrete world but if a man in antiquity had had such a dream probably he would have gone on a quest to find an actual holy place where he could carry out his dream in actuality. Antique ritual and cults are full of such secret teaching. Modern rationalism has tried to suppress this, but we still have among us many secret cults which celebrate these mysteries. Most of our cathedrals have underground crypts, the idea of the crypt is the hidden, underground passage to Hades. In

the Mythras cult the real worship took place below, the faithful remained above ground and could only look down through the shafts which existed. The cult is no longer hidden with us, but in the Roman Catholic Church, for instance, the service is performed in the choir and the congregation are spectators in the nave. People often only know by one symbol that something has happened. All these examples are projections of a process which takes place within us.

We come now to the symbolism of the bowl, the Grail, for instance, is such a vessel. The medieval Gradale looked much like an hors d'œuvres dish divided into divisions, it was endowed with the magic quality of inexhaustibility, and gave forth healing power. One legend is that the Grail comes from the East and must some day return there. The Celts also claim that it sprang from their magic cauldron. The Host belongs to the same symbolism.

The symbolism of the dagger brings in the theme of the pointed, sharp weapon which plays an important rôle; in the Grail legend it appears as the spear, and in Siegfried as the sword. Sharp weapons often occur in modern dreams and this has a meaning which we must explore more closely. This significance is one which is not at all obvious to us, but if we think what it means to a primitive, the meaning becomes much clearer. A primitive has a much more plastic imagination than we have. Primitive language is rich in words, but not in words with a definite meaning. There are thirty words, for instance, for walking but not one of them means simply walking, but walking with bent knees, turned-out feet, on your toes, on your heels, et cetera. The same is true of the word cut. In Arabic there are sixty words for a camel, but not one means just a camel. There is a different word for a one-year old camel, for a female which has not yet given birth, another for one with a one-year old little camel, with a two-year old little camel, etc. This shows how plastically the savage thinks. The sword is a picture to him of what it has done and he likes, if possible, to use a sword which has already killed. The primitive does not think that he kills, but that the sword kills. His sword is a living thing with a will of its own and he has a very definite idea of it, *it* wants to cut, to pierce, to kill.

Three hundred years ago even we still thought like that. The question was put to a student: "Why does opium induce sleep? "and he replied "Because it possesses the virtue of sleep", he endowed it with that intention, he thought of it as if it had a will *in it*. So it is the sword which appears in dreams when action, such as cutting or dividing, is indicated. Man possesses this incisive faculty: his thinking. I will give you some references out of the Bible: Revelation I. 16: "And he had in his right hand seven stars, and out of his mouth went out a sharp two-edged sword." In mediaeval Catholic churches you find pictures over the altar of the Rex Gloriae, sending sheep to the right and goats to the left; the word separates most definitely in these. Revelation II. 16: "Repent, or else I will come unto thee quickly and will fight against them with the sword of my mouth". Then there is Christ's famous saying: "I come not to bring peace but a sword", and in St. Luke II, 35, Simeon says to Mary: "Yea, a sword shall pierce through thy own soul also". This refers to the manner of Christ's birth which will be misunderstood by many. So we speak of a sharp judgment, a biting wit, a cutting remark; in the course of time this abstract meaning has been developed. The sharp dagger, or weapon, plays a large role in magic, it is used, for instance, to get rid of bad

ghosts. In Thibet there are magic daggers, these are as much feared as the medicine man's ice projectile, the Thibetans all accept their magic effect which can even kill.

The dagger in this dream has also the meaning of the key. This is curious, but you get the same idea in the mandrake. The mandrake is also called the "Springwurzel", it opens all doors and makes all locks spring open. The key symbolism is the attribute of the goddess Hecate and of Artemis also. In Arles there is a statue found near a Mythraic altar: a human being with a lion's head and a snake twisted round it, the snake's head rests upon the lion's head. He is standing with crossed arms, a key held in either hand. He is the Persian god Aion, the god of endless life, so the snake is the time snake. The key symbol appears in many other cults: Peter had the keys of Heaven and Hell. The Church found it politic to use as many of the old temples and legends as possible, so as to win over the people and because of this a great many of the old gods crept in under new names – some of them were even highly improper. There is no description of the Mass, for instance, in the gospels, it came in from antique sources; so the key of God in the Christian cult is the magic key with the power to open or shut. In this dream it gives the dreamer the power over Toledo.

The key is first in the hands of the dreamer's friend, B. C. His first friendship was with this B. C., made when he was only seven years old, so he stands for the ideal friend – the "grand ami." They were parted, but the dreamer always retained a warm feeling for him, a real love. In the dream B. C. is shown as the first owner of the secret key; he possessed marvellous courage to be so friendly with the snake – with Hecate who would eat men's hearts - but who does not harm him.

We come then to the symbolism of the foot; this is the vulnerable place for snake bites, where the primitive gets struck and killed, but the hero child is unharmed, and is even affectionately licked on the foot, like the child in the Prophets who puts his hand on the hole of the asp.

LECTURE XV

22nd February, 1935

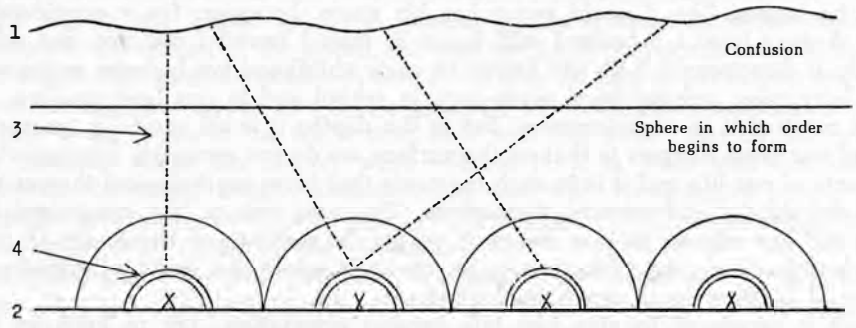
I gave you so much material in the last lecture and from so many different countries and epochs, that I am sure you felt that a mythological salad had been produced. It is very difficult to find the right material just when you need it, and you lose the thread in the labyrinth. I am not in the least repentant about this and am only sorry not to have bewildered you still more, with yet more material, because then you could get an idea of how things look in the unconscious. Everything seems to come with bewildering inconsequence from all its various layers. But it would be a mistake to think that it is all confusion, for if this were the case the ordinary functioning of the psyche would be impossible. If it were really so chaotic, we should receive no support from it, whereas in reality it is possible to keep the thread.

It is no easy task, for instance, to name a string of heterogeneous things; take the word lamp as an experiment and try to say quickly a string of words which are not connected with lamps. Very few people can achieve this, and when we find this rare faculty it is usually combined with a certain dry humour, people who are very sick sometimes have this ability as a compensation. Schopenhauer goes so far as to say that humour is the only divine quality of man. A man who was to be hanged that day remarked to his jailer: "This week is beginning well". That is this faculty in a nutshell.

The foundation of the unconscious is not chaotic, but has a distinct organisation. The outer world does not support us in continuity, the street is full of heterogeneous things, but we are helped in continuity by the unconscious, and so protected from many of the accidents of life. In the East, the Yoga practices show a wonderful inner continuity. This inner order is the foundation of our psyche. The primeval pictures or archetypes are magnetic points in this foundation and attract the miscellaneous things which fall into the unconscious. I will give you a diagram to make this clearer: (See diagram page 191.)

When we are able to see through the dark confusion of our memories we come to the archetypes. We go into the crypt of a cathedral, for instance, and are greatly impressed: after a time we forget the impression in consciousness but it falls into the unconscious and makes another line round the archetype, through this we become aware of the archetype for the first time. We easily make the mistake of thinking that it was seeing the crypt which started the archetype in our unconscious, but this is not the case, it was there all the time, only we were not aware of it. Another example is the flood motif which occurs all over the world, the swamping of consciousness by the unconscious; this is caused by the primitive's panic that he might lose his weak consciousness, that it might disappear into

the great darkness. The field of the archetype tends to get larger, as more and more impressions collect round it, it rises higher and higher, and when it touches the surface it appears as a complex. This is how complexes form.



1. The wavy line is the surface of our consciousness.
2. This straight line is the bottom of the "sea".
3. The broken lines are the course which things take when they fall into the unconscious.
4. These Xs and half-circles are the archetypes and their fields of attraction which often pull contents right out of their course.

To give a practical example. One is in a house and the light fails to go on in a certain room; someone gets into a panic, the archetype of the cave has come up. You can attribute it to every kind of outer cause, if you are with a charming girl, for instance, you can think that you did it on purpose, but this possibility disappears if your companion is a dull old man. Or you can say that there might be a burglar, or that you might fall over the furniture, and every kind of nonsense, but the real reason for the panic is mythological. We recognise that it is the archetype which has been forming for two thousand years, but this recognition demands a special training. There is often a dark chamber in the personal life by which the archetype can be constellated. Many families have a skeleton in the cupboard; Papa has epileptic fits, or grandfather was once in prison. Children nose out these things and are promptly squashed, the thick-skinned child, the enfant terrible, persists in his questions but the sensitive child gets a shock from his elder's reactions and this makes a painful hole in his unconscious which he protects throughout his life. He is always under the impression that other people have a similar skeleton which must on no account be touched. This disturbs the feeling relationship terribly, for you cannot be human if you have to be constantly on the look out for fear of touching upon a skeleton.

When things fall into the unconscious, it is only the power of reproduction which is lost; no event is lost, nothing has ever not happened, it is all stored up, and even after ten thousand years can come up in its pristine freshness. Two years ago I dreamt of a man's face very vividly. At first, though he was very familiar, I could not place him. Then I remembered he was a neighbour of mine

forty-five years ago, at that time I saw him daily but he is long since dead. It was very clear, like meeting him in the street, and he brought back all my surroundings at that time very vividly, I saw him with his background. After about a fortnight, the face disappeared and I could not, with the best will in the world, remember what he looked like. I could remember his name, however, for a considerable time. A year later I thought I still knew it, then I found I did not, but when exactly it disappeared I do not know. In early childhood we become acquainted with fairy tales and we learn mythology in school and in our later reading, we forget most of it in consciousness, but in the depths it is all carefully treasured. One of our great dangers is that on the surface we do not recognise the important moments of our life and it is in such moments that these mythological themes rise from the depths and present themselves. The unconscious has recognised the crisis and has warned us in a dream. If we get the meaning of the dream all goes well, but if we do not, things may go wrong, even to the point of suicide, as happened in the case of our present dreamer.

I felt it necessary to give you this general orientation. Try to keep an impression of it, it is not necessary to remember all these exact details, but it is essential to realise that the dream we are discussing rises from these depths.

Our discussion of the dream ended with B. C., the dreamer's ideal friend. This friendship with the snake appears in the Eleusinian mysteries. The initiate is represented with the snake, as making friends with the most feared animal, the typical chthonic god. The kissing of the snake or the dragon is a frequent motif in German myths; when some one achieves this (and this is also often the case in actual life) the dragon turns into a beautiful woman or a fairy prince. An excellent example of this motif is to be found in the fairy tale of the Frog Prince.

B. C. was on such good terms with the snake because he was a child without guile, that is he was a child who trusted in life and things. A mother who lived in East Africa told me the following story about her child of two. That country breeds a peculiarly deadly and lazy snake called the puff adder. The East African sun is very dangerous and all children must stay in the shade until four o'clock; mothers take every precaution to keep their children in the house till that hour. My acquaintance heard her child playing on the verandah and using very tender language as if to a puppy or a kitten. She went out to investigate and found the child stroking a puff adder which was looking like a great salami sausage and was lazily accepting the caresses. She had the presence of mind to draw the child gently away so as not to annoy the reptile. The guilelessness and credulousness of the child is its protection, children sometimes fall from a fourth story window and are unharmed, so we say they have guardian angels. This is the attitude that it is necessary to have towards this monster in order to get the key of Toledo.

After B. C. disappeared the text goes on to tell us that the snake was forgotten. When the dreamer descends the snake asks to have the child B. C. again. If we take this literally it is asking for an impossibility but the snake really asks the dreamer himself to come as this child, to come with his guileless attitude, but the dreamer decides to delegate the disagreeable mission to his friend S. He considered this friend especially suitable for this mission because he was younger, more stupid and less important than himself. S. was very dark and there was even a tradition that he was descended from the Moors. The dreamer deceives

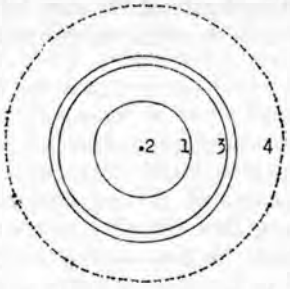
the snake into thinking he will come himself, but really he means to send this friend who is the dark, misty, typical inferior figure which occurs in dreams. The dreamer distrusts his courage and tells him he must find the earlier bravery of his race. For this he sends him to fetch his sword from the weapon factory on the other side of the Tagus. Toledo is famous for its weapon factories. Again we encounter the symbol of the sword, the man-made sharp weapon, the will that we can direct. This special sword was said to be very old and to have come originally from Greece. That means that it is a primeval inheritance of humanity, which is largely in the hands of the white man. It is with this sword that he has founded his colonies where the natives were without it. It is what man has had for centuries; intention, insight, understanding and will. Weak-willed people faced with the gordian knot, and also people in unsuitable relationships, which should be severed, often dream of such weapons.

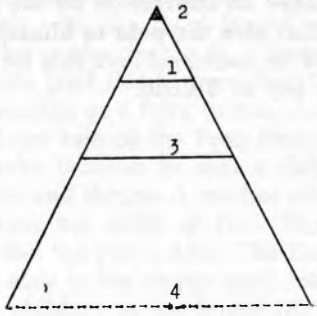
He should take the sword and turn it against himself and bore through his left hand. This is a very strange idea. The left always stands for the unconscious and the right for the conscious: so it means boring through his unconscious. The left is the side of the great emotions, the Greeks held their shields on the left, it is the side of the heart. The heart, especially man's heart is always supposed to be in the unconscious. The dreamer has to pierce his unconscious, when the analyst wants to make an impression on the patient he gives him a piercing look but this dreamer must give the pain to himself. He must understand his own left side, his darkness, if he could achieve this he would be able to relate to the snake and to obtain the key of Toledo.

LECTURE XVI

1st March, 1935

In answer to a question I must say that by "Bild" (image or picture) I intend to convey a more comprehensive idea than just an optical picture, it could also include that which is heard, thought or felt. Archetypal pictures play a large rôle in all art and music, as Schopenhauer has pointed out. A large number of people are still wondering why it was necessary for me to bring forward so many mythological associations in order to understand this dream. I have already explained this, but I will try to do so more clearly. We will do this by means of a diagram.





(1) is the smallest circle — the conscious;
(2) is the point in the centre — the ego complex;
(3) is the personal unconscious — a dark zone on which consciousness rests like an island in the sea. The contents of the personal unconscious are mainly attainable, we can with great effort remember the things which it contains, but there is a trench set round this, beyond which is:
(4) the collective unconscious. I will only represent this by dots, because it is impossible to set boundaries to it. It belongs to humanity in general and also to the animal world.

I will also draw the diagram in section in order to show that each circle lies deeper than the last.

I have brought with me the chart which we had last year showing the different structural layers extending from the individual to our animal ancestors. (See Summer Semester, Lecture VII, June 9th, 1934.) Below the individual comes the

family, below that the clan, then the nation, then the European man who possesses a special psychology which makes him fundamentally different from the inhabitants of other continents. We have phantasies as to what we are, but if we could listen to what a Chinese or a primitive has to say about us it would be highly enlightening. This unpleasant side of the European we do not, as a rule, see. Then we come to primeval man and the many animal layers which lie in our dim past, if man is stripped you come to the "bête humaine". The deeper we go the more generally valid everything becomes and the less individual. In the ego we are so many heads, so many opinions, individuals. In the family, we are still separate from other families. In the clan we already have very much more resemblance to each other; if we come from the same Canton we speak the same language, are familiar with the same customs, a great deal can be taken for granted with no effort. You notice it particularly if you have been living for a long time abroad and suddenly meet someone from your home district.

A dream out of the personal unconscious is comparatively easy to understand, but when it comes from the collective unconscious we have to go down to much deeper layers where archeology, mythology, et cetera, represent the common speech. The details in such dreams represent things which do not occur in ordinary life, e. g. the cavern in which the snake lives. These details come from a kind of soil which is almost unknown to us. We cannot examine the unconscious with a psychological microscope and lay bare its structure, if we could, we should see that it begins its work from within, like the crystal. There is nothing to be seen until the dream or fantasy picture is produced; the archetype could be said to be without content and invisible, à priori it belongs to what the French scientist calls "les catégories de l'imagination". I am sorry to have had to go into the realms of philosophical obscurity but these things are very difficult. I will do my best to make them as clear as possible.

To return to our dream, we stopped at the curious theme of the wounding of the left hand. This is an archetypal idea and a very common motif in men's initiation ceremonies. On primitive levels the initiant is even tortured in order to test his endurance, his masculinity. I have already spoken of similar customs among students. They are still severe among American students, but here they have become as harmless as Christian baptism. The question in this dream is, can the young man endure the test of facing the snake? If he could he would get the dagger, the key of Toledo; but we are told he comes to the surface nearly fainting from pain and fear. So he cannot hold Toledo and the dreamer ends with the statement: "I had to leave him there as a wall decoration". This picture brings to my mind a lunatic asylum where many patients stand round the wall as passively as if they were statues, pictures or decorations. This young man did lose his reason, so the comparison is not unsuitable.

Up to the present we have been concerned with the context, now we come to the interpretation. It would lead us too far if we attempted to speak of the entire meaning of this dream. We will begin with the end for that often shows us the goal of a dream.

The dreamer had this dream at the beginning of his psychosis so we may expect it to inform us about the structure of that psychosis. There is a disturbance in the conscious and in the contents of the unconscious, which this dream mirrors forth,

we can perhaps find the reasons for this disturbance. We know there that something is out of order, for such dreams only come when something essential is happening to us. It is unfortunate that such important periods usually find us too dense to realise their significance and we only know at the time that we suffer from a headache or from fear. We have naturally no grasp of the situation if we do not know that something essential is happening to us, so the dream comes to inform us. Sometimes the content brought by such a dream is almost dangerous; some people have such small brains that when they understand, the box bursts, which is a calamity, I have often told the story of the young clerk who, after an unfortunate love affair, saw the lights reflected in the Limmat and had a cosmic vision of luminous dancing couples. He was filled with such a sense of personal happiness that he felt sure there was a gold treasure waiting specially for him and at daybreak he was arrested for trying to break into the Urania observatory and soon landed in Burghölzli.* This harmless youth had no idea that he was a poet. Goethe or Schiller would have made a poem and been freed, but he with his sparrow's brain concretised the vision and it burst his brain. If he could only have done something with the content, made a picture or a poem, he would at the same time have seen his love story in the eternal stars, and his picture or poem would have been a monument to remind him that no personal sorrow is too great to be dissolved in an eternal picture. This is a similar case, for our dreamer also fails. He could do nothing with the content which was brought to him, so the tragic end was inevitable. It was the dreamer himself who remained as an ornament on the wall.

The dreamer is represented as three people in this dream. First of all as B. C., the boy of seven years old, who is still a hero and a friend of nature, the nature in us. We can all go in groups and walk on the Zürichberg, but the question is, are we able to take a walk by ourselves? The second person is the Ego, spoken of as "I" in the dream. The third person is the shadow — the friend S. — the inefficient one, and it is to him that the dreamer entrusts the mission. He gave him, it is true, some good advice — to wound his left hand, but the shadow could not stand the pain, and yet it is to this figure that all the action is left. This is a very frequent motif in dreams and in real life how often do we say: "Oh, it will do itself" and we slip the thing into the unconscious and hope that someone will do it for us. In a way this optimism is justified, it very often is done but it is usually done against us instead of in our favour. This shows a tendency in the dreamer's conscious to leave things undone, because he does not see the great importance of them. If we could only realise it when we reach an important turning point in our lives we should say to ourselves "Now we must grapple with the situation" but with the dreamer this important moment slips by. In the dream the moment is represented by his having to face the snake without fear. The snake equals the inferior psyche, the instinctive man. This is an image of our original structure, the thing we really are and should be but generally are not. This tears us in two and we become neurotic. The dream puts it well. "Later the snake was forgotten and no one went down to look after him". This is expressed in very general language, as if it were a universal problem, and that is exactly what it is. We have

* Burghölzli is the Zürich mental hospital.

all forgotten the instinctive man, we are cut away from him by our rationalism. It is very important to have a nice house with central heating, and possibly also a car, but we all have an inner need to express the whole personality of man, for what could we do with a horse that is not a horse, or a tiger that tries to be a good tiger and to eat apples. God made the horse and the tiger to be *what they are*, but to us it has become more important to be Mr. So and So than to fulfil the primitive task of being a human being.

LECTURE XVII

8th March, 1935

There are several questions today. The first question is highly philosophical. Speaking from the standpoint of many thousands of dreams I cannot say that they show guidance. It is as if the dream were quite uninterested in the fate of the ego, it is pure Nature, it expresses the given thing, it mirrors the state of our consciousness with complete detachment; it never says "to do it in such and such a way would be well", but states that it *is* so. If anyone knows how to read the meaning of the dream it is very well for him, if not, it is an opportunity missed, but every day is full of missed opportunities. There are certain dreams which seem really to concern themselves with the fate of the ego, but these belong to the category of big dreams. Dreams as a whole are without purpose, like nature herself, it is wiser to regard them as such.

The second question speaks of the memory images which occur in dreams; things, countries, situations, which the dreamer has never seen or experienced, though they have associations to real experiences of a quite different nature. This is a question of paramnesia, it is what the French call le sentiment du "déjà vu", a parallel memory. These associations have nothing to do with the archetypes, they are probably built up over the archetypes, but the archetype itself does not appear in them. But in certain cases of affinities to people or things, a personal sense of "déjà vu", such as Goethe describes when he expresses the feeling: "Were you in times gone by my sister or my bride", the archetype is touched. Next term I intend to deal with this more fully.

The third question asks if we can dream of experiences undergone by our ancestors. I cannot be sure of this. There are so many curious sources from which we dream, that we cannot say for certain where anything comes from. Here we come to cryptomnesia (hidden memories). Flournoy's Hélène Smith in "Somnambulisme avec Glossolalie" is a classic example, also the example I gave you last year from Nietzsche's Zarathustra.* Benoit was accused of plagiarism of Rider Haggard's "She "in his "L'Atlantide". He denied this, however, and I quite believe him, for both these figures are coupled with the archetype of the anima. It is almost impossible to prove what is actual ancestral experience, in the first place we should have to be sure that the dreamer had never heard of the experience, then that it actually had happened, and so on, all conditions hard to be sure of.

The fourth question asks if there are not certain types of people who are more likely to have archetypal dreams than others. In my experience these dreams can come to all types of people. It is a question of the archetypal situation in the

* Vol. I. 1933—4, p. 19.

man's life. There are certain people with a low threshold of consciousness, one might almost say a schizophrenic tendency. These people have a specially thin skin with weak places in it, and they experience archetypal situations far more readily than other thick-skinned people who ride roughshod over the world. Such experiences as military service and getting engaged to be married, for instance, are just sugar to thick-skinned people but there are other people who find these experiences filled with the whole of life's tragedy and they are quite unable to stand the strain. These experiences may be a donkey ride or a terrible shock, both aspects are equally real.

To return to our dream, I still owe you a clear interpretation. I have broken my head in trying to find one for you and have often wished that I had never given you this dream at all!

We must imagine ourselves in the situation of the dreamer, an aesthetic and sensitive person, with a thin skin like a fragile glass, confronted with a vast cathedral which will certainly impress him very deeply. A cathedral shows a whole world, the House of God, the greatness of the mediaeval "Weltanschauung" (outlook on life). We hardly realise how much our modern spirit is founded on such a building, the last expression of an age. The great church stands clear above the ground, and underneath it lies a secret which at this stage we will not attempt to define, an incomprehensible secret. The dreamer has not got this secret, it has him. The essential thing is not what the dreamer believes but what he is; it is not my creed that matters, but what I am, every gesture betrays me. We do not know what this secret is, but the symbols which he found point to history, indications that not only the Christian "Weltanschauung" is meant, but quite other "Weltanschauungs" of which the Church wishes to remain in ignorance. A darkness lies under the conscious, the unconscious, the dark place under the church. We do not know what this is, but we find a thread of it here. The secret was known to the church, and it was kept in the Sacramentum, hidden from the profane. Christ was referred to as the fish. In a papyrus which has recently been discovered and is in the British Museum he is referred to by the secret sign XP. The sign is formed from it. These signs appear in Gnosticism, St. Paul's sayings are undoubtedly connected with Gnosticism. On Gnostic gems we find the symbol of the vase, the vase of sin. The Gnosis is a disturber of the peace of the Church, but it is full of psychological truths, many yet undiscovered. The vase was the crater, and is very often thought of in connection with Aesculapius, the doctor. The Egyptian form of this is expressed by the well bucket in which the fruitful water of the Nile is drawn up. The same symbol appears next in the Grail legend and seems to come to an end there. In Wolfram von Eschenbach's history of Parsival, written in the beginning of the thirteenth century, we find this sentence "It is called the "Lapsit exillis"; this was interpreted "lapis ex coelis", the precious stone out of which the Grail was made coming from the sky, but the word was really "exilis" which means small, insignificant; this appeared so strange that the meaning of the word was changed. About the same time, in Provence, the philosopher Villanova speaks of the philosopher's stone as the "lapis exilis", describing it as one stone, one medicine, one vase, the symbol of healing. This leads us over

to the secret gnosis of the Middle Ages, when it takes the form of alchemy. This hidden teaching is continued to the present day in the form of secret societies, the most important of those surviving being the Free Masons. They do not treasure "day" consciousness, but the things which belong to "night" consciousness. The vast number of members of these societies shows how living these things still are. I have given you this one sequence, it must serve as an example to show that what is being done now has been done before and will recur again.

This dreamer is not a member of any of these secret societies, he is an unprejudiced young man so his dream comes straight from the unconscious. There is a secret dark life among the primitives also and unless we know of it we understand nothing of their psychology. If we seek our connection with the snake we come to the spinal cord and that points to the animal soul of man which leads him down into the darkness of the body, into the instinct which one meets in animal form in the outer world. When we come on instinct in the inner world it appears containing the most strange things as is the case in this dream. The task which is given the dreamer is to find a connection with this dark instinctive soul. This is a difficult task for he will get no help from the time he lives in, for this instinctive soul is denied on every side. This attitude does not help us any more than it would to say that bacteria and mosquitoes are nonsense; they exist and so does the instinctive soul. If the secret teaching of the primitive tribe is lost the whole tribe goes to pieces for it has lost its connection with the mother soul. That means that it has lost the ground under its feet, but civilised man lives like a balloon, he is nowhere in touch with the ground, with reality. Primitives are really human animals living on the lap of the earth and from its sap. We are merely enlightened!

We see the cathedral but we do not know what is under it, we do not know what a cathedral is, what religion is. We do not know why the Christian "Weltanschauung" exists, and why it is so insisted upon. The real reason is that these things lie under it, these essential roots of man; they belong to the secret teaching and had to be hidden, the Church was built over them and because of this people have become cut off from their roots. The one thing we cannot fight is the madness of man and his sick ideas; if these deep roots are cut off it is only good luck if there is no general explosion of all the gas balloons which are floating over the earth.

This young man should be able to reach back to these roots and take them without guile, though with full consciousness of what he is doing, but he prefers to betray the snake and give the task over to the shadow. He is unconscious of his problem. It is the task of all of us to understand the ways of the left hand, to pierce it with the clear insight of the intellect. This is exceedingly painful, but if we can do it we learn to see in the dark and we discover the secret, which is the foundation and meaning lying below all the philosophies and religions on the earth.

SUMMER-SEMESTER 1935

LECTURE I

3rd May, 1935

I will give you a short résumé of the themes which were treated in the lectures which I have given during the last year. We spoke principally of methods, and first amongst these of association tests, intended to find the feeling toned complexes in the unconscious. Complexes are autonomous; their autonomy is shown by the way they influence and change conscious intentions. They cause:

1) *Forgetfulness:* We forget a word, usually a name. It is kept back by its relation in the unconscious to the complex. I am not speaking of common forgetfulness which is quite a different thing, but of abnormal forgetfulness.
2) *Lapsus linguae:* using the wrong word in the wrong place. The complex often plays the rôle of the little devil in this respect.
3) *Misunderstanding:* if we are speaking of anything in the neighbourhood of a complex we must take great care that we are not misunderstood, for the complex will use its language instead of ours if it possibly can.
4) *Involuntary facial expressions:* most people cannot control their facial expressions, only a skilled actor can do this. If a complex is touched our faces, or perhaps our hands, betray us.
5) *Emotion:* when a feeling toned complex is touched, people become upset emotionally. When we do not understand our emotion we feel quite innocent about it, but its cause can usually be traced to the complex. Such reactions can take place without our conscious knowledge, or, perhaps we recognise the emotion at the beginning, but then another long wave of affect takes place unnoticed which is expressed in bodily reactions, such as perspiration.

These experiments make it possible for us to get some idea of unconscious affects and complexes. Patients come to analysis knowing nothing whatever about these; it is impossible to make a direct approach but if I ask them, for instance, what they think *I* think they usually become very eloquent! Complexes can also be called fragmentary souls.

Secondly we spoke of dreams and, as we did so, it became apparent that dreams have something of the quality of autonomous complexes. The complex often appears quite nakedly in a dream as it never does in the conscious, but it is always expressed in curious and indirect language. We saw that we must find the associations in order to widen the field of the dream and to see where it connects

with consciousness. It is also necessary to pay attention to the psychic atmosphere of the dream images. By these means we can arrive at its meaning.

All dreams originate in the unconscious though occasionally a dream can be induced by suggestion or hypnosis. Dreams can spring from physical or psychic causes, a dream can be caused by hunger, fever, cold, et cetera, but even then the dreams themselves are made of psychic material. Many dreams come from split off psychic contents, if I try to dissociate myself from something I am very likely to dream of it. People with a narrow consciousness often have meaningful dreams, especially those who have great trouble in seeing who they are and where they belong; many people spend their entire lives without being able to discover this. It sometimes happens that such people identify with a content in a dream that belongs to a fate which it is far beyond their capacity to live, and this may cause a bad split, or even a psychosis. Some dreams spring from contact with basic archetypal contents of the unconscious, contents which have never been anywhere near consciousness.

I will give you some diagrams to make this clearer.

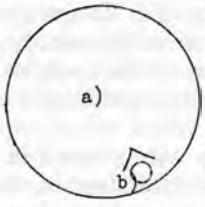


Diagram I

Diagram I. a) is the circle of consciousness; b) is an unpleasant content which has been made taboo, what the English call a «skeleton in the cupboard». It is driven out, and made autonomous.

Diagram II. Here the reverse process has taken place; b) the complex, has remained fixed and a) the conscious, has moved away from it.

This is a question of two different types. The type represented in the first diagram is more hysterical, and the second appears to be more normal for he

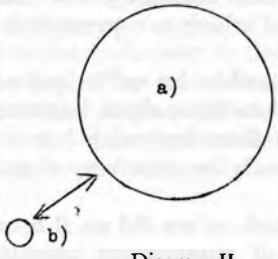


Diagram II

keeps the abnormal thing out of his every day life, but unintentionally he is always affected by it.

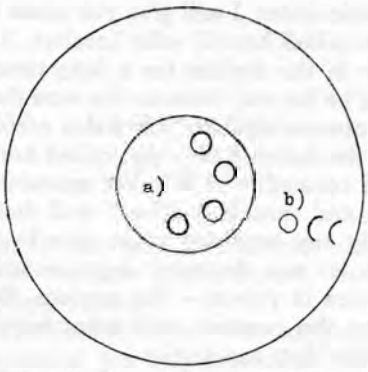


Diagram III

Diagram III. Everyone has complexes, there is nothing to be ashamed of in that; it would in fact be highly suspicious if we found someone who had no complexes, for these are the fires of the psyche. This diagram is of a normal man who knows the positive and negative aspects of his conscious, a), but who does not reckon with the fact that his conscious is contained in a far larger unconscious which has its own complexes, b). People who deny their complexes become separated from their energy because there is no energy without complexes. If all the conflict is in the archetypes, then the energy is all in the unconscious; this state of things continues until life produces a situation which constellates the archetype in us. When this happens the complex takes on a tremendous growth. It is, of course, essential to become conscious of what is happening and by this we can gain a heightened consciousness; if we do not gain this consciousness the energy is lost, it disappears into the unconscious again. Miracles are symbols for a heightened understanding of life; learning to fly without wings, telepathy, Yoga practices, etc., all belong psychologically to this heightened consciousness.

I did not say very much about the mechanism of dreams, I will give you some main points on that subject now.

1. *Contamination.* This is the central point which relates innumerable things to each other. It consists of unlimited contact with all possible images that are drawn from thousands of things which we would never have thought of putting together. I will give you an example in the form of a task. Choose some simple thing, a table, for example. The wood that it is made of, its size and such facts come to our mind at once; but the whole world stands in some relation or other to it. A cloth, for instance, has a direct relation to it, but it seems a far cry from a table to Julius Caesar, the sequence, however, leads us there quickly if we know it. The famous German word "Zug", of which Mark Twain complains, connects an amazingly long and various list of things. The understanding is inactive while we dream; if we take hold of one piece of the fabric of contamination, any of the innumerable things with which it is connected may come up with it. In the conscious we concentrate on the meaning of the word, and we prevent ourselves from giving it too wide a meaning. But this is reversed in the unconscious, so that not only the one word is brought up, but all words in its proximity. You can see

this very clearly in psychotic states. I will give you some examples. I had a patient in an asylum who always called herself «die Lorelei». I asked her why, and she replied that she had been in the asylum for a long time and that each time she told the doctor she should be let out, because she was the Czar, the Grand Mogul, or some such person, he always replied "Ich weiss nicht was soll das bedeuten" so of course she must be the Lorelei! She also called herself the silver island and had a dream of an island consisting of a silver mountain. She explained this by saying "Silence is golden and speech is silver" and that she talked a lot so she was silver. You can really say anything when you begin to think in this way. Another patient said that he was Socrates' representative, because like him he had suffered for many years in prison — the asylum. We sometimes get dreams in which we cannot form the content, and what happens to us while asleep, happens to the insane while they are awake.

2. *Condensation.* This is a stronger form of contamination, it does not only connect but condenses inumerable things. The crab-lizard monster, which we spoke of last year, is such an image.

3. *Doubling, or multiplication,* is the opposite of condensation. Certain people, or experiences, appear doubled, or multiplied.

4. *Concretising.* It is as if the unconscious could not think logically so that it expresses itself in little stories; it often, for instance, represents complexes by people, who can be either real or imaginary. In our conscious life we often pick out a friend or enemy to be our *bête noire,* he has the qualities we do not wish to see in ourselves and we stick very closely to him.

5. *Dramatising.* This is a mechanism which dramatises everything that happens.

6. *Archaic Mechanism.* This is translating things into archaic forms, into animals which appear in fairy tales and the such like.

LECTURE II

10th May, 1935

Last time we made a brief survey of the unconscious composition of dreams. Today we will speak of the *Function of the Dream*. There are two classifications (1) complementary, (2) compensatory.

(1). *The complementary classification.* The elements which have not been present in daily consciousness are automatically brought forward. A certain situation, for example, occurred during the day, we only noticed one aspect of it and did not see all round it. The other aspects and contents, therefore, were left out either intentionally or unintentionally and they automatically come up in dreams.

(2). *The compensatory classification.* Here, on the other hand, we see that psychic material entering into dreams which belongs to the idea of the totality of the personality. It is as if there were a direct *intention* to give all the material that is needed to complete the conscious situation.

In the second case we must speak of tendency, of intention, to give these things to consciousness. But in using the terms tendency and intention we carry a conscious point of view into the unconscious, and we do not know if this is permissible. The totality of the psyche consists of both the conscious and the unconscious, possibly this gives us the right, but we must admit that only a few dreams substantiate this. Dreams certainly do hit the vital point with great precision. Antique culture always regarded them as messengers, and we cannot afford to ignore the opinions of antiquity, because the ancients had a psychology which was much broader than ours for they saw a much simpler world than we do. We cannot hear our own voices for the newspapers, but they had time to listen to their inner experiences. So the conceptions of antiquity point more to a compensatory point of view than to a complementary one. It is as if a transcendental subject existed beyond the ordinary empirical subject, and as if this transcendental subject threw light on the conscious standpoint.

Then the question arises why, if a transcendental subject exists, does it not speak in reasonable language? One can only say that such a purpose must use the material available to it and this material consists of the contents of the unconscious all of which are influenced by the contamination of which we spoke last time, and that material necessitates a very different language from that of our own conscious world. The conscious, in order to speak reasonably, is forced to exclude many aspects and contents of a situation, but to exclude is not the function or the purpose of the transcendental subject which, by its very nature, is forced to use a wider and more comprehensive form of speech. It is not dealing with conscious material, so there only remains a contaminated material which resembles the speech of the primitive who does not see things as differentiated. He is in participation, which we are now calling contamination. It is impossible

for us to see how a primitive identifies himself with a crocodile, but this is the result of his contaminated mental condition. In a sense, he is a crocodile because he can be as dangerous as a crocodile, and an eagle when he is as fearless as an eagle, he is a clan brother of both. The primitive can even go into the water with the conviction that the crocodile will not eat him, for contamination is so natural to him that he will even trust his life to it. We dream of a combined figure with the face of the real father, the figure of an uncle, and the gestures of an esteemed teacher. This figure is formed from all the people who from professional or family connections have been associated with us in a fatherly aspect, they are all contaminated and made into one figure by the unconscious. It is as if the transcendent function had to express itself through turbid, obscure material. This is very clearly visible in the material of the insane.

If you ask me for my interpretation of the function of the dream I must reply that I gave both these aspects, because though I have known many dreams which could be satisfactorily explained by the complementary classification, I have also known many which could not. This latter kind of material forces me to think that tendency and intention do exist, and that the human personality consists of two important parts, one of which often possesses a greater and riper knowledge than the conscious subject. Dreams sometimes refer to things ten years before the conscious has any idea of their existence, this leads us to believe in the anticipatory quality of dreams.

Use of dreams. I can touch on this point very briefly. Their main use is to throw light on a dark situation, and to enlighten that which we cannot see through. In practical analysis they often reveal things which we could never reach through asking questions of the patient; so we turn to dreams to show us what tendencies and possibilities exist which can be brought into daily life. The conscious can plan great things which it is quite unable to reach and dreams often show us a door leading to a possibility that we could never conceive of consciously. It is contamination itself which shows us these unguessed connections; in the clear rooms of our consciousness we lock the door on just those contents, seemingly irrelevant, that could help us. Often easy ways lie close at hand though they are invisible to our consciousness. The special purpose of this process is that these contents should not be regarded as merely interesting, but should be put into daily life. Only when they are integrated have they really fulfilled their functions.

We have spoken of methods by which to see the dark processes of the unconscious and we have learnt that long sequences roll on continuously and that our dreams are pieces of this process. The fact that these contents force themselves into all situations, and hinder us by making us forget words, say the wrong thing, and so on, proves that these processes never cease and never sleep. So the unconscious is a moving psychic layer which we see only when disturbances occur. It would be best if one could just remove the conscious and watch, but this is not possible for nothing would be left with which to observe. So the task is to find a way to remove the obstruction of consciousness and yet to leave an eye with which to see what appears on the dark background of the psyche. Here we closely approach eastern methods. There is such a way but it is dark to western consciousness, which has no idea of these things, and feels bewildered by them. I will try to put it so that you do not feel too bewildered.

Directly we try to see something of the unconscious we have already sinned against western ideals; when we make ourselves empty so as to invite these contents to manifest themselves, we have already laid ourselves open to suspicion. Yet the East says this is the very beginning of wisdom, they already teach little children that much; so when we empty ourselves we open up a new territory — Yoga. The Latin "Jugum" — yoke — shows its purpose, which is to yoke the horses of the unconscious. We have these wild horses, the complexes, in our unconscious; they do not only plague the nervous, but the normal also. We all know of things that hinder us and which we want to suppress with the whole force of the will which is a poor, blunt instrument with, at best, temporary effect, to use against such things. The East has known all these facts for thousands of years, it is only in the West that they are unknown; the West where we look everywhere but into ourselves. Just to empty your consciousness sounds easy, but it is a very difficult task indeed. Most people use eastern ways to do this, which is mere ape-like mimicry. I have only mentioned the East as an analogy and I should like to take the opportunity to give a public warning against imitations of the East. It is our task to find a way to come to terms with these things in our own manner. Eastern ways are quite unsuitable to the western form of consciousness.

The principal thing is to know how this can be done and I will give you an example to make this clear. A young man of 32, an artist, a painter, had a particular difficulty in finding a way to this emptying of consciousness. Yet it was most important for him as he had symptoms of a peculiarly pregnant and threatening unconscious: he had far too many dreams and their menacing quality kept him from sleeping. In such cases it is necessary to use drastic measures. There is, as it were, a big abscess. You cannot reach the contents with outward methods, but must operate upon it. This method of phantasying while awake is not only useful in illness but has a universal application. I suggested therefore to this young man that he should try to phantasy but he was quite unable to do so and could only repeat to himself over and over again: "I must have an empty conscious". At last after trying for three or four weeks he was sitting one day at Stadelhofen Station, waiting for his train to come out to see me, when he was attracted by a poster of Mürren, a landscape of a hill with cows upon it. He thought: "Why I could walk up that hill to those cows". He did so, and looked down over the other side to a view over the Alps; there was a gate in the foreground with a path beyond it leading downwards. He went through the gate and walked down the path and came to a corner round which was a chapel. He entered the chapel and found it contained a religious picture; something with pointed ears suddenly disappeared behind this picture. At this point he thought "This is all nonsense, why I made it up myself". But in the train he thought: "Well, after all, I should try again and if it all happens in the same way I shall not have invented it." So he walked up the hill for the second time and everything was just the same, even to the creature with the pointed ears. Then he came to my office jubilant, saying "Now I have it!" It was his cramped attitude which had hitherto stopped the phantasy from appearing. The attitude of the East towards these matters is quite different, they give things a chance to express themselves quite naturally in the same spirit as a child makes a doll of a piece of wood, which comes, as it were, to life in its hands.

LECTURE III

17th May, 1935

We spoke last time of the method of active phantasying, we will carry that subject further today. I gave you the example of a young artist. Perhaps it surprises you that just an artist should have this difficulty, because it seems as if this should be a simple matter for one of his profession, but this is not the case. It is particularly hard to make a game of your profession. A chemist would find it difficult to bring himself to play with the methods used in the Orient and in the Middle Ages when they were in search of gold. A doctor would have the same resistance to playing with the thought of healing. If one knows a subject well, one has particularly pronounced ideas as to what it is, and it is especially hard to allow a free rein to things which one feels do not belong; this picture method, therefore, is quite particularly difficult for an artist. By this example we see that it is a question of allowing phantasy to play freely, but this is only a beginning. This method of active phantasying has many possibilities, it can be used to discover complexes and contents of the unconscious and it is especially useful to establish a connection with the tendencies and possibilities which exist and will appear. We always have prejudices and think we know what these tendencies are but in reality we do not know anything about them; it is the things which are the most surprising to consciousness that always appear.

Where there are complexes there are always phantasies, for complexes are continually trying to find a solution. These phantasies are involuntary and spontaneous; we dislike them and have the same prejudices against them as we have against dreams. This is not surprising for they are a froth-like substance yet, in order to see the hidden part of the psyche, we must turn to phantasies. From the medical point of view this is necessary. We are not concerned now, it is true, with the medical side, but with actually allowing these things to come to the daylight, as a method of knowing ourselves and enlarging the horizon of the conscious. Phantasies and dreams do not of themselves enlarge consciousness, they have to be understood and here the great difficulty begins.

The application of the method which I have been describing is related to Yoga; in principle they are alike, but with great differences. In so far as Yoga is a method to extend the personality, we may mention it in the same connection. The picture method is only one of many in Yoga. In India free phantasying is not permitted, phantasying there is based on dogmatic pictures which are called Yantras, contemplation pictures, mandalas, which have the object of attracting the attention and forming a guide to phantasy. Our method aims at allowing the complex to express itself and reveal its structure, but Yoga aims at fettering it in dogma. This is almost universally the case in Indian Yoga. The objects of

contemplation are usually pictures that represent the real nature of the depths of the collective unconscious. As we know little of these regions they appear strange to our western consciousness and to explain them we have to refer to texts little known in Europe. Fortunately Sir John Woodroffe had himself initiated in these practices and has published a great many texts referring to them. I did not bring any pictures to show you, as at this stage they would only further bewilder you.

In China we find similar things, chiefly in Taoism which, as you know, is founded on the teaching of Lao Tse. Taoism degenerated terribly but has lately undergone a renaissance while Confucianism is at present degenerating. Taoism has also a kind of Yoga but it is less well known than the Indian. The Chinese Yoga is very much less founded on dogma, the Yogin is left to find his own way through his difficult experiences.

I will quote a few texts to you out of "The Golden Flower": *

> "Emptiness comes as the first of the three contemplations. All things are looked upon as empty. Then follows delusion."

Delusion refers to these phantasy pictures. Every fragmentary thought takes form and colour because you give it the right of way, whereas before it slept in the twilight. This phenomenon is characterised in the following alchemistic saying of the lapis: "Give me willingly my right and I will help you." This last is the symbol of the lapis, the philosopher's stone. These karmic traces appear under the influence of the creative energy.

The Book of Successful Contemplation (Ying Kuan Ching) says:

> "The sun sinks in the Great Water and magic pictures of trees in rows arise. The setting of the sun means that in chaos (in the world before phenomena, that is, the intelligible world), a foundation is laid: that is the condition free of opposites (wu chi)."
>
> "Now there are three confirmatory experiences which can be tested. The first is that, when one has entered the state of meditation, the gods (20) are in the valley. Men are heard talking as though at a distance of several hundred paces, each one quite clear. But the sounds are all like an echo in a valley. One can always hear them, but never oneself. This is called the presence of the gods in the valley".

Karmaistic thoughts are here represented in the gods, in the neighbourhood of men's consciousness. This is almost like schizophrenia where each bit has its own voice. The Yogin in Yoga-nidra, or Yoga sleep, is in a hypnotic condition empty of consciousness. He is sitting stiffly, or lying rigid on the ground. He may appear asleep, but he is not, for if you go to sleep the whole good of the exercise is lost.

> "At times the following can be experienced: as soon as one is quiet, the Light of the eyes begins to blaze up, so that everything before one becomes quite bright as if one were in a cloud. If one opens one's eyes and seeks the body it is not to be found any more. This is called: In the empty chamber it grows light. Inside and outside, everything is equally light. That is a very favourable sign. Or, when one sits in meditation, the

* Wilhelm and Jung.

fleshly body becomes quite shining like silk, or jade. It seems difficult to remain sitting; one feels as if drawn upwards. This is called: The spirit returns and pushes against Heaven. In time, one can experience it in such a way that one really floats upward".

We are not used to thinking that light comes from within as well as from without, it is as if the eye had an inward light of its own, if we receive a blow on the head for instance, we see stars. This double light is normal in the Yogin consciousness, attention is directed on the inner possibilities. Light phenomena play a great rôle where consciousness is empty. In such deep meditation one feels drawn completely out of the body. The levitation of St. Francis is a typical example. You can see yourself from a foot above, from the ceiling or from the ground. The Yogin himself levitates because he is so identified with his contemplation that he loses the weight of his body. The old master continues, speaking of emptiness and delusion:

"Although it is known that they are empty, things are not destroyed, but a man attends to his affairs in the midst of the emptiness. But though one does not destroy things, neither does one pay attention to them; this is contemplation of the centre. While practising contemplation of the empty, one also knows that one cannot destroy the ten thousand things, and still one does not notice them. In this way the three contemplations fall together. But, after all, strength is in visioning the empty. Therefore, when one practises contemplation of emptiness, emptiness is certainly empty, but delusion is empty also, and the centre is empty. It needs a great strength to practise contemplation of delusion; then delusion is really delusion, but emptiness is also delusion, and the centre is also delusion. Being on the way of the centre, one also creates images of the emptiness, but they are not called empty, but are called central. One practises also contemplation of delusion, but one does not call it delusion, one calls it central. As to what has to do with the centre, more need not be said."

"What has to do with the centre, more need not be said". This is truly Chinese. The Yogin concentrates on the centre and not on the thing itself. The Chinese do not say there is no content, but "we will not speak of it", and they are so wise that they really do not do so, but we are so childish that we write thick books about it! Nirvana, for instance is a positive non-being, this is something which you cannot say anything about. It is just the same in modern psychology; in the background of the unconscious we meet things which it is impossible to talk about.

The twenty gods have no special importance in the East, Eastern man has no liking for being born a god, for the gods have to become men and this they think would only make the process last longer.

We have a western analogy in Ignatius of Loyola. His practices consisted of several weeks' meditation each of which lasted one hour. The meditations were purely Christian, there is the same limiting of phantasy as in the Indian Yoga, it is kept strictly to the Christian pattern. This is the opposite of our method. We encourage active phantasying about just the things that these people throw out; this is trusting to nature, but if we follow nature we do not err. Perhaps this is

truly medical for all doctors know that if nature will not help they are powerless. Such phantasies are pure nature, but if we are in a difficult situation only creative phantasy can show us the hole through which we can creep. In such cases phantasies, and as many as possible, should be encouraged.

LECTURE IV

24th May, 1935

Last time I spoke of phantasying in relation to the different methods of Yoga in the East and in the West. We will continue this theme today, especially in its psychological aspect of active phantasying. It is usually older and riper people who have these phantasies, younger people also have phantasies, but of a different kind, we must realise that there are phantasies and phantasies. The method of actual phantasying is seldom advisable for young people as it tends to hinder them in their task of getting into reality, and the young need actual experience. There are exceptions, but only in neurotic and pathological cases should you employ this method with young people. It is very inadvisable to make light use of these things, I warn everyone against it. The method is indicated for older people but it is usually harder for them to apply.

I will give you a practical example of a normal woman, neither pathological nor neurotic. She was an American, 55 years of age, highly educated in the natural sciences, and the head of a large college in America. She came to me after the war saying that she had come not because I was a doctor but because I was a psychologist. She was not ill but disorientated. Naturally her profession brought her into contact with the young generation and she could not understand the post war phenomena, the vogue of sexual freedom. The sudden release from the sexual taboo was bewildering to her; older people had not foreseen this and it disorientated many of them completely, particularly the well brought up and puritanical element in America. She had been educated in such a respectable college that the women students never even saw a male corpse, all their studies being pursued on female corpses! With this innocent outlook she was suddenly confronted with a state of things the description of which I will spare you, read Lindsay's book if you want to know about it. Things went, of course, much too far. These cases of the sudden collapse of a taboo have parallels among the primitives; an eclipse of the sun or moon causes a panic which dissolves the taboo and results in wild promiscuity. The same thing happened in the panic caused by the Messina earthquake. At the eleventh hour the life instinct asserts itself in order to procreate so that human life shall not be exterminated. Post war psychology was a consequence of the panic of the war with results similar to those of the Messina earthquake. This lady in her profession had many of these cases to handle and she became so confused that she eventually dropped the whole thing and took a ship to Europe in order to ask me what it was all about. She had noticed, that is, not consciously but somewhere she had a dim idea, that these things are infectious and that she herself had not wholly escaped. But with a lady of her age and upbringing it is unthinkable that she should do anything practical about it and her fear made her react negatively to the whole thing and

to the young people who brought her these problems. The result was a growing condition of inferiority and a feeling that she was not up to her work. Everybody in her position and with her up-bringing would have reacted in much the same way. What she saw was the coming up of the inferior man; the outburst of crime, detective stories, gangsters, the popularity of the criminal film, are all part of the same thing. She did not realise that her situation could also be found among the primitives because she thought the white man stood miles above and beyond them.

The case would have been simpler had the patient been younger because then she would not have been so adapted in her life. In dealing with older people it is more difficult to make them see that what they hate so much is happening also in them, for this is just what they are terrified of. At their age these things make no sense, they cannot live them, so they get into a wild panic. It is in no way a situation to be taken lightly, if you ever get into a similar one you will realise how tragic it is. The age of the body is something we often swindle ourselves about, but this swindle does not help the psyche. You cannot go back to the psychology of forty years ago. At an age which starts at about 45 the feeling makes itself felt which is expressed in the French bon mot: "Combien je regrette ma jambe bien faite, et le temps perdu". This lady had not married for many excellent reasons.

Her very first dreams showed that she had many phantasies but she could not reach them because the fear of regression stood between. The task was not to push her back into instinctive psychology, that is the task of young people, but for people who have lived most of their life and have found an adaptation, it makes no sense at all to go back into these adventures with bodies quite unsuited to them. The task in these cases is to look for the meaning, for there is a meaning in both love and sex, and in every instinctive urge. The use of most of the instincts is obvious, sex, hunger, etc. but the purpose is not the meaning, that is something quite different. The Yucca moth comes to maturity just as the Yucca bud opens. Its father and mother are dead long before it comes out of the egg, yet it knows exactly what to do. It collects pollen, rolls it into a ball, puts it on its thorax, and pushes it down so that the fruit of the Yucca plant is fertilised. Then it lays fifty eggs. If there were more, the plant would be destroyed, and then their means of subsistence would be gone. Now who told the moth how many eggs to lay? The moth is born with pictures, prepared in its system; the sun goes down and it knows that now it is the time to do this or that. The instinct holds two aspects, the first is dynamic, pushing into action, but if there were only just action then eggs could be laid in any plant, but it must be just the Yucca, so the moth has an image of that in itself in order to know what it should do. These images are equal in importance to the action itself.

This system of images is also born in human beings, it is the archetypes, the potential force in man, but it only comes to the surface when the moment for it is ripe, then the archetype functions as an urge, like an instinct. In the collective unconscious the archetypes and the instincts are one and the same thing. The English biologist Rivers refers to this as the "all or none reaction", it goes right through or it does not start. The archetypal or image side seldom comes to the surface in young people, they take instinct for granted, and never stop to think what the meaning of it is, it just functions naturally. But when the instinct

becomes questionable, as always happens when you get older, you begin to wonder what it all means; the split has already appeared and the images are liberated. The active side of the instinct has become less demanding so the side of the images is dominating, it is as if the moth stopped and wondered "Why do I do this", as if it would like to free itself from blindly following its instinct and look at the pictures instead. This leads to philosophic questions which seem absurd to people who are actively living their instincts. Hesitation only comes when the instinct begins to weaken. The same instinct that moved you at the age of fifteen may be moving you again when much older and yet there is something showing that the whole process which is happening in the unconscious is different, the images are becoming liberated from the active instinct. When this process has a great deal of intensity, but remains in the unconscious, then these ideas get a strong hold in the unconscious which dynamically influences the conscious, and a conflict ensues with neurotic complications. Sexual perversions, for instance, often arise from this source, and this explains sudden abnormalities which appear in quite normal people. They are not as a rule put into action but result in a perversion of phantasy. How often do we hear of a respectable, elderly man who suddenly develops a penchant for the kitchen staff. In such cases it is necessary to find the split in the instinct and to make it conscious, as it were to make the Yucca moth conscious of what it has done, and we must keep in mind that the possible explanation is that the moth did not act from biological, but from mythological reasons. Experience with the primitives teaches us this.

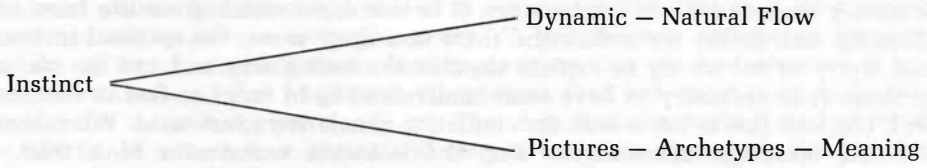
The Great Spirit came to an Indian chief of forty in a dream and said to him: "Now you will be a woman, you will eat with the women, sit with the women, and dress like a woman". He did so next day and of course he became taboo, mana, regarded as a wizard, and so on. An image had detached itself from his natural instinct which turned him right round, but it does not usually work so plastically or so quickly. The natives who get the big dreams have lost their lust for fighting, their interest is now in the images instead of being in life itself.

I will give you an example. It concerns a man of fifty who found himself in the unpleasant situation of having to be a Don Juan. He had to run after women, who in turn ran after him, and he had to envy every young couple he saw in the street, thinking that they had what he was seeking. I asked him why on earth he had to do this and he replied "They have a secret and I must discover it." It turned out that he had a negative mother complex. She was a remarkable woman, too strong for his father, and so of course she had phantasies of other men, which she repressed, and because of this repression the interest naturally went over on to the only son. She constantly told him how he should feel, and treated him as if his feelings were hers. Men whose mothers have done this to them get sentimental ideas, they never think that a man is just moved by the sexual instinct, but that he is moved by a noble motive, the girl might be hungry, or have some secret sorrow. He made several girls very unhappy, and then they really were sad for his sadism had made them so, but he went on believing in his good intentions. He was continually seeking for something and became like Bernhard Shaw's figure in "Man and Superman". His mother had poisoned his feelings with her criticism and constant guidance.

LECTURE V

31st May, 1935

Last time we stopped in the middle of a very difficult problem. I began to tell you of a fifty-five year old American lady who could not be led back to the instinctive ways of youth, but who should learn to see the meaning of the instincts. I spoke of the Yucca moth and I stopped in the middle of the case of a man of fifty who could not believe that he was not responsible for the happiness of the next generation.



If you follow the second path, the way of the pictures, you arrive at the meaning. This man, through a lack of understanding, was trying to move on the first path. The investigation of his case revealed a mother complex, as mentioned before, which, through his own disposition, had led to the condition he was in. He said that the secret was what attracted him; he thought every woman possessed this secret. I could have gone on with him on the cold path of speculation but it would have led nowhere, so I chose the way of following up his dreams which clearly pointed to the mother. They were exceedingly bad dreams, the mother appeared very negatively, as a blood thirsty demon, as a being half male and half female, he had to fight with her, and even once to cut off her hands. He was an intelligent man so he soon saw that this did not refer to his real mother, there was something of a totally different nature in this mother image, something which was inhuman and inapplicable to a real woman; besides which his own mother was long since dead. I explained to him that contents which belonged to the second path were entering the first, that a mythological picture of a blood thirsty goddess, an autonomous being, was mixing itself with the old reality situation. His life had been much disturbed by the existence of this image, it was the secret for which he was searching and he was completely fascinated by it. The fascination is not to be wondered at when we realise that in other ages people found their gods in these images.

When the idea of the image became clear to him it had also a practical effect. One day he came beaming to me and said: "A loving couple passed me in the street, and instead of envying them I thought "Thank God, they have it, they must

look after it, not I'". And he had found another occupation, to study the pictures which would lead him to the realisation of his Anima.

To young people, especially to those with artistic tendencies, these pictures are often used as a pretext to leave real women alone. No woman is quite good enough, there is always a hair in the soup. This may go on till 30, or 35, and the foundations of the old bachelor have been well laid. Or if the man does marry, he is soon convinced that he has married the wrong woman for she does not sufficiently resemble the goddess of the images. But if people in the second half of life do not become aware of these pictures and yet find themselves unable to move freely in the first path, the repression of the instinct may lead to all kinds of sexual perversities. The second path on the other hand leads to initiation. As Goethe says in Faust:

"Yet now at last the god is surely sinking
But the new gift impels to flight.
Onward I speed, eternal radiance drinking,
Before me day, and far behind me night."

It is the drive of the instinct which makes life worth living; without it life is merely momentary and fragmentary, it is this drive which gives life form and meaning. But, unless we understand them in a deep sense, the spiritual instincts just worry at us, we try to explain them in the wrong way and can see no use in them. It is necessary to have some understanding in order to feel in harmony with life, and this is the reason that initiation rituals were instituted. When those doubtful blessings, missionaries, stop the initiation ceremonies of a tribe, it always decays. When you take these rites from the people they lose their sense of life, and then they just go from one cigarette to the next, and from one drink to the next. Gradually the whole tribe goes to pieces, they take to alcohol and become diseased, and they are even asked to wear clothes to prevent the missionaries having indecent phantasies! On a certain island the English with great common sense — they have more common sense than other nations — beat the natives when they wear clothes. That is how it should be, only white men are indecent naked. The second path goes the symbolical way of the initiations for the natural drive cannot be controlled by the will. Mankind noticed that initiation gave protection and therefore it seemed reasonable to give this protection earlier, so as civilisation advanced these ceremonies were administered at an increasingly early age. In our church baptism is practised on babies, which makes no sense at all for no experience is possible. The magic part of this ceremony has disappeared though many secret societies exist where living remnants of the magic are still to be found.

We will now return to our case of the fifty-five year old American woman, as I should like to show you the line which the development followed. She had dimly discerned the youthfulness of her feeling and was not at all pleased with the discovery, in fact it frightened her terribly, for these youthful instincts were not suitable to her age. In the second half of the life of a woman the feminine is, in a certain sense, used up, and the masculine side comes forward. The original sperm from which we are formed is masculine and feminine, the one which is in the majority wins, but the other side does not die, it remains living but as a minority, just as in politics the Government and the Opposition both exist. The

man tends to develop much more feeling and the woman becomes masculine and aggressive. We speak quite truly of a dangerous age, there should be a "Ligue pour la Protection du Jeune Homme"! If an elderly woman were to try to follow the first, the instinctive path, she would leave her femininity behind and would develop an aggressive masculine attitude. This, of course, makes her particularly anxious to repress the whole thing. When such a case meets a situation, such as the conditions in America after the War, she becomes faint and powerless and holds desperately to her shattered ideals. She was, in fact, as I said last time, completely disorientated.

The early dreams showed a crowd of phantasies in the unconscious so I suggested to her that she should try to reach these because, with the quantity of dreams that she was having, she was becoming bewildered. She felt that there was a mass of important material which we had no time for. I therefore advised her to try to phantasy. She found this very difficult and at first brought the merest fragments. She saw the picture of a lion, and looked away, then that of a train, and thought: "What nonsense, I made that". Then it was gone too. She thought: "Either it is a silly method, or else I am stupid at it". She was a very intelligent woman but she only believed in concrete things, just as if all concrete things had not once been mere phantasies. At last she was successful, she saw the lake of Zürich. At once there was the criticism that she had invented it but then she remembered that I had said: "Don't think that, but watch it scientifically. You did not make it up, you found it". The idea, that she made it, is just as if she had found a book in a library and read it, and then afterwards thought she had written it herself. This time she made a great effort to stand by her phantasy and found to her disgust that a snake was beside her on the bank. Again she looked away and again she had to force herself to be objective to her own psyche; the most objective of us are not that, for it is the hardest objectivity of all to conquer. After she had forced herself to look at the snake, she remembered that I had told her she should be in these phantasies herself, that it was no use whatever to be just a spectator. Patients will watch with quiet interest while their fathers or mothers are killed. One young man saw his fiancée skating; the ice broke, and she drowned, while he just stood and watched her. I asked him: "But would you do that in reality?" which idea simply horrified him.

You see now what an infernal intention I have, it is to get people actively into their own psyche, on to the second path, so that they themselves may be *really* changed, otherwise they have merely watched an exciting film of adventure. I learned this from the initiations of primitives, if they are really in these ceremonies, and experience suffering, they do at last come through to enlightenment. This is the reason primitives are really hurt during their initiation. In West Africa when they come to puberty they are called by the voice of the spirit to the bush house; an elliptical piece of wood on a long cord is whirled round and round with a humming noise, and when it is heard all women know that they must hide in their houses, otherwise they are at once killed. This is to make clear to the people that the matter is serious, it is a case of life and death.

The second path is a phantastic way which, however, it is necessary to take when we can no longer follow the first path. The patient understood this and went into the phantasy with the snake, and in order to make it real she gave a

glance round at her surroundings and noticed that the lake was frozen. She reported as follows:

"I went out on to the lake accompanied by the snake."

Here the venture begins.

"The snake described a circle, rolled itself into a spiral and raised its head. I stood beside it and my whole attention was drawn to it. Then the ice broke, and the snake and I found ourselves drifting on a block of ice. Soon the block began to spin round and to sink deeper and deeper into the lake with a spiral movement. It sank rapidly until we could see the bottom of the lake, where there were rocks and meadows of seagrass. I swam about like a seal, accompanied by the snake, and looked for interesting things. As I found nothing, I took the snake by the neck and it led me to a deep black hole in the bottom of the lake. I looked for a while into its depths, but I saw nothing but impenetrable blackness. I even tried to climb down a little, but that was not a good plan, so I remained above, waiting and looking into the hole."

A dark hole is usually the forerunner of an important event, if people only have the patience to wait to see what will happen. This proved here to be the case. She continued:

"Suddenly I saw in the distance, right down in the depths, for a short moment only, the sun appear, then everything was dark again. At last I summoned up my courage and sprang into the depths. While descending the sensation of water disappeared and I was once more surrounded by air. The vertical shaft became horizontal and slowly and windingly rose to the surface. After a long time the passage opened and I found myself standing in the cloister of a church".

LECTURE VI

7th June, 1935

In my last lecture I read you the beginning of a series of phantasy pictures; we will try to understand these today. The superficial aspect is comparatively easy, it consists of small events which resemble those in a fairy tale but this does not tell us very much. These insignificant events have a meaningful background and it is here that we shall find what we are searching for. We could treat this phantasy as a dream and ask the patient for her associations but we should not get far in this way for the phantasy contains symbols of a very universal character.

Our starting point is the lake which is a mirroring surface hiding the unconscious. We come to a lake or a pond in almost every journey to the underworld. There are many mediaeval examples of this, lakes and forests are both symbols for secret depths where unknown beings live. Francesco Colonna, a monk of the 13th century, wrote Hypnerotomachia, which means the dream-love-conflict; it is written in dream form and contains a descent into the underworld of the psyche. Hypnerotomachia opens in the Black Forest and a famous example of the same theme is to be found in Dante's Divine Comedy which also opens in a wood. Animals appear in both but whereas the wolf leads the way in Hypnerotomachia, in the Divine Comedy Dante is afraid of the animals. The animal which appears in our phantasy is a black snake, a sufficiently alarming sight but our patient is not afraid for she regards it as a "mere phantasy and therefore quite harmless". If she had remained an onlooker it would have been as if Dante had watched the animals in the wood remarking: "Oh, there are some animals walking about" in which case there would have been no Divine Comedy. But at this point the patient fortunately remembered that I had told her she should be in the phantasies herself. She had, it is true, a quite remarkable talent for keeping life away from herself, so now she looked away from the snake, out over the lake which was, appropriately, frozen. The snake has the character of the underworld par excellence, it is chthonic, peculiarly of the earth, sinister and alarming. Her psyche is pointing out to her that something which is exceedingly unpleasant to her can approach from her own unconscious. We constantly forget how far we have got from our own inner law and this revenges itself upon us with a neurosis, or digestive disturbances, which should make clear to us that "we have made out the bill without the host". It is only possible to live as we should if we live according to our own nature. But in these days we live by our brains alone and ignore the very definite laws of our body and the instinctive world. We damage ourselves severely when we offend against these, and this is what our patient has done in her efforts to live rationally.

The lake is frozen over which means that there is no connection between the conscious and the unconscious. This is a clear statement which she could understand, everything is cold and dead inwardly. The appearance of the lake or wood is a sign that the adventure is about to begin and the patient goes out on to the lake with the snake. This is a dangerous enterprise for the ice may break; she has no idea how thick it is. She evidently goes out on the lake in the way of the snake, she makes an instinctive movement. This is proved by the snake following her out, so we may presume that her action is right. People always try to step on to ice, the smallest frozen puddle invites the foot to test its thickness. This is an instinctive curiosity. The snake becomes independent after following the patient out, describes a circle, rolls itself into a spiral, and then lifts its head. At last she is really interested for it is the first time that she has realised that things in phantasies could move of themselves; this finally convinced her that she was not making the whole thing up. Hofmann was terrified sometimes by the ghosts in his own tales, they had such an effect on him that he used to scream out aloud. When things are as vivid as this we become really curious as to what is going to happen next in our own psyche.

The snake's movement is an encircling one which is very characteristic of snakes, especially of giant snakes, and this movement easily causes a panic. My Somali boy taught me that if you are in the circle of a giant snake you should take your knife and stick it into the ground in front of you, edge outwards, and wait till the snake has reached the blade, then it will stop, and you can step backwards out of the circle. The same movement is represented in the circum ambulatio which was practised in the founding of Roman cities; the centre of the circle thus described was called the fundus. There is one at Irgenhaus on the Pfäffikersee. Here, in Switzerland, parishes are still ridden round in order to protect them from demoniacal enemy influences; this is done in the Canton Lucerne, for instance.

The snake rearing its head means that it is lifting itself above the earth. This is an anticipation, for going down is always a preparation for going up and vice versa. This is like the movement in the Kundalini Yoga, it is the movement of the snake which heralds the moment of uprising. At this point the ice breaks, the conscious and the unconscious are no longer separated, and a block of ice is formed, a kind of island. An island is the idea par excellence of a piece of separate earth which belongs to you yourself, so she stands on her own ground, and it is the place indicated by the snake. In antiquity when you wanted to make a place holy you set a snake to protect it. In Rome, near the Palatine Hill, there is a warning sign which consists of two snakes and an inscription under them curses anyone who should defile this sacred ground in the name of twelve gods. This procedure has worked apparently for the ground is still as it was then. This patient is unable to find her right place. There is a mythological parallel to this island motif. Hera, the angry wife of Zeus, swore never to let Latona find a resting place on earth. Latona wandered endlessly till at last she found a piece of earth floating on the sea and as it had no connection with the mainland it was not under the influence of Hera. Poseidon sent up four pillars to make its foundations strong and then it became a safe place where things could happen. It is there that Apollo and Artemis were born. It would be very interesting to explore

this piece of mythology but unfortunately there is no time to do so now.

The ice block moves in circles like the snake, this is not the circum ambulatio, but a rotary movement. Rotation plays an important rôle in the symbolism of islands or sacred places. The circling turns into a spiral movement and the ice block sinks to the bottom of the lake. The patient then leaves her island and swims about, looking for interesting things but she found nothing probably because her conscious was leading. The snake now takes the lead and as it has a better nose it leads her to a hole in the bottom of the lake. It is often animals that lead the action; in the Divine Comedy, for instance, the trinity of the panther, lion and wolf frightened Dante so much that he fell into a hole where he found his human guide, Virgil. In the Hypnerotomachia the motif is similar, only here the hero has no fear of the wolf and follows him. The wolf leads him to a ravine and down to the forgotten castle. There he meets with other animals and studies peculiar tablets on the walls which speak of the god with the double meaning. This upsets his Christian conscience and he would like to escape, but a dragon stands in the way. In these two examples we find that the same result is produced through fear of and trust in the animal.

In our phantasy the snake appears to have become quite harmless and the patient follows it. There is nothing in the New Testament about animals, the places where they are mentioned were left out by the compilers of our scriptures. Just as authentic documents exist in which they do appear, but they were regarded as too unclean for inclusion. In these days, on the other hand, we are becoming very sentimental about animals, every kind of society for the prevention of cruelty to animals exists, which shows that we are getting more friendly towards our instincts. They are not so dangerous for us as we are further removed from the primitive. Primitives have to repress their animal natures or they become too strong for them but we can afford to be more tolerant towards them because a thicker layer of civilisation separates us from them.

The snake takes her to a still deeper hole, this time she does not trust herself to go down, but only looks into it, and suddenly she sees the sun in the very depths of the earth. This made a deep impression upon her, it was another absolutely unexpected archetype. We find a parallel to this experience in a book called "Fairy Tales from the Unconscious" by Oscar O. H. Schmitz. The following passages are taken from the story "Adam's Rambles with the Snake":

> "Adam and the snake returned to the hut. The old peasant was no longer there, the door and the window stood wide open. Clear wintry sunshine lighted the room. The comfort had vanished but also the smell. At the request of the snake Adam opened the trap-door. The treadmill and the monk had disappeared. On the floor of the cellar there flashed between black vulcanised stones the underground midnight sun. Adam recognised it. He had seen this image once before. At the beginning of his travels on the Sunday evening when he entered the *cloister* from which the old man showed him the way into the depths. Now he remembered how he had had to lift a trapdoor in order to find the staircase. But on that stone he saw the first reflection of the red underground sun.
>
> 'Here my wisdom stops', said Koruna (the snake) solemnly. 'I may lead no mortal further than to the counter star of your daily sun. Cast your

strongest deepest look upon it, its light does not blind like the midday sun, but opens the eyes of a deeper insight'.
'And do you know what else I may see?' asked Adam deeply moved.
'You will see the perfection of the world. This is only permitted to man who is able to look above and below himself. We other creatures are and remain what we are. So to me, at creation, my being was given, it cannot become more or less. Man, however, can become animal or god.'"

LECTURE VII

14th June, 1935

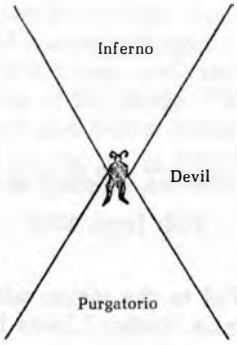
Last time I read you a parallel to the vision which we are considering from a fairy tale by Oscar O. H. Schmitz. Today I have brought you two parallels from the material of my patients.

1. A man came to a cave where he saw a large stone. He lifted it up, put his ear down to the hole, and listened. He heard a roaring sound coming from far below, then he saw rushing water and down in those depths the sun rose.

2. In a journey to the underworld a man came to the sea of forgetfulness. He waded in and there he saw the sun rise. It was a red sun as indeed it usually is in such visions, it is very seldom yellow or brilliant.

To return to our text, this patient only saw the sun for a moment, it was just a fleeting intuition. Such flashes are anticipatory, they get a stronger grip as the vision goes on. At last she found the courage to leap into the hole and the water became air. This is a singular event, the situation is reversed. I can find you a parallel in Dante's "Inferno", we can learn a great deal from Dante. He began to write his "Divine Comedy" in his thirty fifth year. The thirty-fifth year is a turning point in life — it is an interesting fact that Christ died in his thirty-fourth year — I really should not stress this turning point in front of so many young people, it does not concern them and yet perhaps it is as well that they should know it. A point exists at about the thirty-fifth year when things begin to change, it is the first moment of the shadow side of life, of the going down to death. It is clear that Dante found this point and those who have read Zarathustra will know that Nietzsche also discovered it. When this turning point comes people meet it in several ways: some turn away from it; others plunge into it; and something important happens to yet others from the outside. If we do not see a thing Fate does it to us.

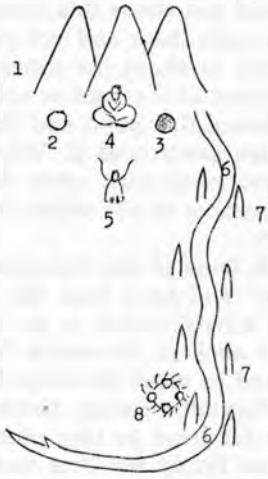
In the 34th Song of the "Inferno" Virgil and Dante have reached the bottom of the "Inferno" and have seen the Devil. Dante says that he has to put his arm round Virgil's neck, which is an interesting parallel to our patient who puts her hand on the neck of the snake. Virgil springs down on the wings of the Devil and Dante and he climb down his body together. When they reach the Devil's belt they find everything frozen. Dante is amazed and afraid when he finds himself standing on his head as they climb down the legs but Virgil reassures him. He must hold on firmly for it is nearly over, they have almost reached the point where he will be able to say goodbye to sorrow. Down there in the depths, by the Devil's feet, they see the sun for a short moment and Dante finds to his amazement that the feet have become the head. They have climbed down through the centre of the earth and have arrived in the Purgatorio.



This is what we call psychologically an enantiodromia, something has turned into its opposite. If you want someone to say "yes" give them as many opportunities as possible of saying "No", then they will get tired and say "Yes"!

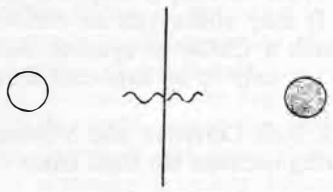
The next event in our phantasy is that the vertical shaft becomes horizontal. The patient is now alone, where is the snake? It has turned into the winding passsage so it is still leading her; she is in the middle of it, walking through its body. The snake personifies our cerebro-spinal system, she has gone down into her own body, into her own psychology. She is walking the serpent path without fear. In Chinese Yoga we find an anatomical, mystical conception that is an equivalent of the spinal cord. I will give you a rough diagram of this picture which represents the flow of a river; it is more psychological than anatomical.

1. Mountains
2. Sun
3. Moon
4. Old wise man
5. Worshipper
6. River
7. Rocks
8. Solar Plexus



Psychology did not exist in earlier days, people thought naïvely, and when they sank into themselves they saw the inside of their own body. Dr. Kerner reports that the Seherin of Prevorst saw her own optic nerve, we have no reason to

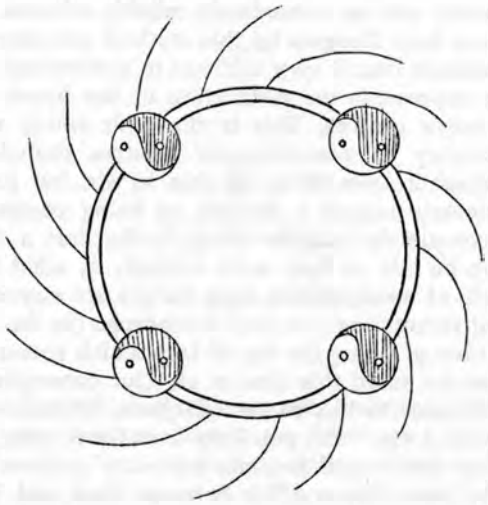
doubt this as Dr. Kerner was an exceedingly reliable witness. Doctors in the East even hold that you can heal diseases by this method and meet with extraordinary success but we rationalists find it very difficult to understand how this is possible. The Chinese picture represents the circulation of the blood and its course as it flows through the nerve centres. This is the path which we call the path of phantasy. It is necessary to overcome our western prejudices before we can understand this. Thoughts seem to us as thin as air, but for the East they are material beings. Orientals regard a thought as being composed of thin matter, it is true, yet as a completely tangible thing. In the East a thought is something that happens and can be felt, so they write lovingly of what these thought beings are doing. But we talk of manipulating them for we are convinced we make them. This is nonsense, but sometimes it is useful nonsense for the Westerner would be demoralised by the idea of being the toy of fate which tosses us about. The East, on the contrary, does not mind this idea at all. Our conception of anatomy holds at best a pale resemblance to this eastern diagram. We never perceive any such thing, but the East would say: "But you only look for it with your sun eye, if you look with your moon eye it will become perfectly clear to you". We will not attempt, however, to solve the conflict between East and West; but we could imagine a void stretching right through the middle of the earth. It is not possible to see across this space but by sinking deeply into ourselves and following the serpent path we can form a bridge which will enable us to see the light on the other side of the void. I will give you a diagram to make this clearer:



After the death of Enkidu Gilgamesh goes through the region of the people of the scorpion and by the path of the sun to Utnapishtim who holds the plant of immortality in the land of the midnight sun. Gilgamesh gets the plant but he had to return by the path of the snake for it is the only way that exists, and there the snake stole it back from him. This is like coming back to the world and losing the values which we found in the dream world.

To return to our text, the path begins to ascend and the dreamer to her great astonishment comes out into a cloister. I will give you a drawing of a Chinese symbol:

This diagram is the midnight sun, it is made of four Tai-gi-tus. The light portion in the Tai-gi-tu is the Yang, the south side of the mountain, it is brightness and warmth. The dark portion is the Yin, the north side of the mountain, darkness and cold. Four is an exceedingly important number. The centre of the four with us in the West, fortunately or unfortunately, is a cross and we keep our holy relics in the centre. The Tao, the middle way, is the way without problems and without conflict. The serpent path is the only way by which we can find our



instinct and the instinctive way has no problems and no conflicts. Conflicts and problems all belong to the conscious which discriminates. So it is a great release when we find our instinct and these exercises are to enable us to do so. The patient has descended in order to find a way where she is at one with herself and she found a cloister. It may strike you as curious that by going down into her instinct she should reach a Christian symbol, but it is a way that has been trodden by many feet, so it is only to be expected that she would find some well-known landmarks on it.

In the centre of cloisters, both Christian and Moslem, there is often a spring of water. I emphasise this spring because we shall come to one later in this phantasy.

LECTURE VIII

21st June, 1935

The cloister, which our patient came to after her brief glimpse of the sun, belongs to sun symbolism, it is, so to speak, a piece of it. I gave you a parallel last time in the four-fold Tai-gi-tu — a Chinese temple picture. This belongs to the secret teaching of the Yoga and is difficult to understand as we are not initiated. I am not versed in all the secrets of it, and have to thank my deceased friend, Richard Wilhelm, for all that I do know about it.

We will go on speaking of the problem of the sun vision today. It would be surprising if we did not find it in India, as well as in China; India is richer in pictures and poorer in philosophy than China. This parallel comes from the Tantra Yoga philosophy which was developed later. Fortunately an Englishman, Sir John Woodroffe, had himself initiated and published some books about it under the name of Avalon. Chief among them is the "Serpent Power" from which I have brought you the following extracts:

> "At the centre of the region of the navel is the lotus Manipura, so-called ..... because, owing to the presence of the fiery Tejas, it is lustrous as a gem. It is a lotus of ten petals."

The cakra Manipura has its centre in the region of the Solar Plexus. Its petals are the colour of rain clouds which cover the lotus blue. In the middle of the triangle is the Bija of Fire, Ram, and just above it is the Bindu Point, which plays an important rôle as the symbolic dwelling house of the gods. Meditation is advised on the region of the fire, a triangle which is light as the rising sun. The text says:

> "The triangle has three swastikas."

These turn in the opposite direction to the German swastika.

> "The red Bija of fire, 'Ram', is seated on a ram, the carrier of Agni, the lord of fire. Here is the old red Rudra smeared with white ashes."

His hands make the gestures of giving and taking, he is the destroyer and creator. We must not forget that this is the region of the navel where we feel. It is a western prejudice that we think and feel in the head, American Indians know that this only happens if things are out of order. These cakras are all old psychological localisations. Primitives are so unconscious that nothing registers with them unless it affects their hearts or their stomachs and the same thing happens continually with us also. We do not notice an emotion till a digestive disturbance draws attention to it. We prefer, it is true, to identify with our heads and remain above all these things, but we can only do this at the cost of the unconscious centres below, and today the problem of the Sun Vision is making itself felt in the region of the Solar Plexus. The water region below Manipura is very un-

conscious, it is the seat of a sort of dog psychology. The dog asks to be let out of the room when he needs to go. Children's psychology begins there, but they quickly creep up out of it.

Ram is the sign of the Spring equinox, Mars is associated with him, a fiery red God. He was the God of the doctors in the Middle Ages. The Indian cakra Manipura is three-fold in contrast to the Chinese but the lowest cakra Muladhara is four-fold, for it is right down on the earth; this is like the Chinese who cling to the yellow earth. There are ten petals in the Manipura cakra. It is doubtful whether the triangle's Swastikas are really Swastikas, they look like the three-handled pot, an alchemic idea. It would be very suitable here as the text continues:

> "The Shakti Lākinī, who as the Devata of this digestive region, is said to be fond of animal food and whose breasts are ruddy with the blood and fat which drop from her mouth."

Here is the primeval form of the God and Goddess. Rudra is the old Vedic God, a Bellower of Frightfulness, a Destroyer and Healer. He is a forerunner of Siva. After Manipura we pass through the diaphragm. The God was negative below and positive above the diaphragm, the meat-eating gods are to be found in the lower centres, the Shaktis of the higher centres are not meat-eaters. In earlier times there was nothing above the diaphragm. The commentary says "Rudra should here be meditated upon as seated on a bull". The Bull is the next astrological sign to the Ram so Rudra is seated on the Bull of Heaven. This god, in his original, primeval form consists of wild, untamed instinct and emotions. He and his Shakti are a very wild pair of Gods who react in every direction. They arose out of Brahma and divided into masculine and feminine, and develop as they pass through the wild emotional stage.

We will now continue our phantasy. She does not stay long in the cloister:

> "It was a bare, arched passage, which ended in a light pointed arch. Through this I came to a staircase which led up to the daylight. The staircase was exceedingly steep and wound round a rock."

This is the way of the snake, and has many points of resemblance with the Chinese picture I showed you last time. You will remember that way led through rocks. Here they have a similar meaning.

> "Then the way continued up a small, iron staircase, which had a rail, and ended on a plateau overlooking an immense abyss, which seemed to reach into the infinite. I found myself in the clouds and a fog lay at my feet. The way led round a huge rock which blocked my view for a time, but I went on and at last reached the summit. All around were steep, bare peaks as in the high Alps. The mountains stretched endlessly in every direction, there was no vegetation to be seen, neither path nor bridge were visible. I had no idea what to do next."

This is clearly the way of the snake that creeps round obstacles. The height after the depth reminds one of Goethe's:

> "Descend, I could as well say ascend."

Here her intuitive fortune gave out for a while, but she looked into the abyss for a long time. She continues:

> "For a long time I stood on that peak and could see no path. Then the sun appeared, large and red, as if it were near the horizon, and on the

point of setting. I felt that my way led towards the sun and I was intensely relieved."

Here we come definitely to the real vision of the sun. I can give you a parallel from the writings of Symeon, the New Theologian (970–1040), who also describes a vision of the sun:

"My tongue lacks words, and what happens in me my spirit sees clearly but does not explain. It sees the invisible, that emptiness of all forms, simple throughout, not complex, and in extent infinite. For it sees no beginning, and it sees no end. It is entirely unconscious of the meanings, and does not know what to call that which it sees. Something complete appears, it seems to me, not indeed through the being itself, but through a participation. For you enkindle fire from fire, and you receive the whole fire; but this remains undiminished and undivided, as before. Similarly, that which is divided separates itself from the first; and like something corporeal spreads itself into several lights. This, however, is something spiritual, immeasurable, indivisible, and inexhaustible. For it is not separated, when it becomes many, but remains undivided and is in me, and enters within my poor heart like a sun or circular disc of the sun, similar to the light, for it is a light.

And following It my spirit demanded to embrace the splendour beheld, but it found It not as creature and did not succeed in coming out from among created beings, so that it might embrace that uncreated and uncomprehended splendour. Nevertheless it wandered everywhere, and strove to behold It. *It penetrated the air, it wandered over the Heavens, it crossed over the abysses, it searched, as it seemed to it, the ends of the world.* But in all of that it found nothing, for all was created. And I lamented and was sorrowful, and my breast burned, and I lived as one distraught in mind. But It came, as It would, and descending like a luminous mystic cloud, It seemed to envelop my whole head so that dismayed I cried out. But flying away again It left me alone. And when I, troubled, sought for It, I realised suddenly *that It was in me, myself, and in the midst of my heart It appeared as the light of a spherical sun".**

You see how alike these visions are. Last time I read you the vision which Dante had as he passed from the Inferno to the Purgatorio. We find further sun visions later in the Purgatorio. In the first Canto there is an appearance of the sun as the holy four-starred light; this is connected with the first time Dante saw the very old man. The second Canto begins with "I saw the sun" and later in the same canto it is described as God's angel coming in a boat with a red glow on his face, so brilliant that it hurt Dante's eyes.

Albrecht Dietrich published a Mithraic Liturgy which contains another parallel which I will read to you. Mithraism was once a sister religion of Christianity, but they soon split far apart. It is not so very certain that this is Mithraic, but it is most certainly an initiation. It describes a technique by which to induce visions, we should call it a method of active phantasying. He says:

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* C. G. Jung: "Symbols of Transformation", Chapter V, The Song of the Moth, p. 79 ff.

"Fetch from the rays breath, draw it in three times as deeply as you can. You will feel yourself lifted up into the heights so that you believe yourself to be in the middle of the air region. At that hour you will hear nothing of man or of beast, and you will also see nothing of the mortals upon the earth, but will see the genuinely immortal. For that day and that hour you will see the divine order, the Gods who rule over the day rising into the heavens, and the others descending, and the way of the visible gods will appear *through the sun,* God, my Father ..... When you see the upper world, pure and lonely with no God or angel entering it, then expect to hear crashing thunder so loud that you are overwhelmed. Speak then again. 'Silence, silence'. Prayer: 'I am a star, that holds its course with yours, that rises resplendent out of the deep'".

This idea is typically Indian, he declares himself one with the vision, identical with a star. "Silence, silence", here he has to speak the Logos, the Mantra. The text continues:

"When you have said this the disc of the sun will emerge.
After you have repeated the second prayer, the one where Silence is called for twice and the following words, whistle twice and click with your tongue twice and at once you will see stars shooting forward from the disc of the sun, many, many stars, five-rayed, filling the whole air."

"Whistling and clicking", so you are advised to make the noises to the gods that you would to animals. The ancients recognised the non-human aspect of the gods, so they assumed these qualities to be animal, and thought that you must attract their attention by the same kind of noises that would attract real animals. This is the reason that animal pictures were used to entice the Gods, the dove, for instance, and the lamb. The text continues:

"Say again 'Silence, silence' and when the disc of the sun has opened you will behold an infinite circle and fiery doors that are closed. And here you should say the following prayer with your eyes shut, the third prayer: 'Hear me ..... '".

Here follows a long list of the attributes of the God, all referring to fire, such as Creator of Light, One who breathes Fire, Courage of the Fire, Giver of the Light, Living Light, Lord of the Light and Body of the Light.

LECTURE IX

28th June, 1935

We ended the last lecture by reading part of the Sun Vision in the Mithraic Liturgy. We heard the invocation of the god, recorded in light and fire symbols. This sun motif appears in many places and times and the meaning is always the same — that a new consciousness has been born. It is the light of illumination which is projected into space. This is a psychological event; the medical term "hallucination" makes no sense in psychology.

The Katabasis plays a very important rôle in the Middle Ages and the old masters conceived of the rising sun in this Katabasis as of a new light, the "lux moderna", the jewel, the lapis. We find this theme in poetry, in Faust for instance. In the beginning of the second part of Faust, after the tragic death of Marguerite, in the song of Ariel the following lines occur:

"Hark! The Hours in storm are winging,
And, to spirit ears loud-ringing,
Now the new-born day is springing.
Rocky portals clang asunder,
Phoebus' wheels roll forth in thunder,
What a tumult brings the light!"

We find the same theme in such cases as the famous "Seherin of Prevorst". I will read you a description of one of her visions, it is a perception of the light in Manipura.

> "I feel the times between waking and sleeping, and those conditions which one cannot describe as either sleeping or waking, as a ring which emanates from the heart and spreads over the breast and is, as it were, rooted in the left side. This ring lies heavily upon me and hurts me, it scratches me; it gives me, in its outer circles, almost the feeling of nervous tissue. It appears to me, however, as if there were something else, something which is higher than the nervous tissue of the outer circle, which makes me conscious of the ring and which I should like to call the nerve spirit. I feel under the ring five similar rings and above yet another ring which is without content."

This vision demonstrates the connection between the sun vision and the region of Manipura very clearly. We will now return to our patient's vision, she continues:

> "The rays of the sun stretched themselves towards me as though to seize me and thus prepared a way by which I could swiftly approach the sun."

The patient feels that she must continue in the direction of the sun and in this she is helped by the sun itself which stretches out its living rays to form a way

for her. We find an analogy in the Egyptian Myth where the sun stretches out its ray hands holding the Ankh, the Crux Ansata, to the Pharaoh and the members of his family, giving them life.

If we take up our reading of the Mithraic Liturgy where we left off last time, we come to another analogy:

> "But speak again. Silence. Then open your eyes and you will see the doors opening, and the world of the gods that is within the doors. This vision will so fill you with pleasure and joy that your spirit will be transported and will climb into the height. Now approach and draw in the spirit breath of the Divine, and, if your soul is once more at peace, speak, 'Come, O Lord'. When you have said this the rays will turn towards you and you will be in their midst. Then you will see a god, young and beautiful, with fiery locks, in a white robe and scarlet mantel with a wreath of fire."

Our patient is walking the path of the sun. This is no simple way and she meets with many adventures. She continues:

> "As I walked towards the sun suddenly I saw the figure of a man with a dog before me. I could not, however, see him distinctly, and when I looked again he had disappeared."

This man and dog vision is very important. First she was led by the snake, which then transformed itself into the passages, but now that she is on the surface of the earth the guide has to come out into the open, so he is a man. He is the figure of the psycho pompos, the Hermes, the leader of souls. In Greek mythology he was called Hermes, the god of fertility. A form of this god appears as the Poimen, the shepherd, in a book "The Shepherd of Hermas", written in the second century; Hermas was a brother of Pope Pius who was the second pope and the book was long regarded as canonical, but it was nevertheless rejected by the Muratorian Canon. It is clearly an initiation process. Like the Divine Comedy it contains a romance, the lady, however, in this case is a married woman so it is very shocking! The experience touched something very deep in the writer, it is an exceedingly strange phantasy. The Poimen, the shepherd, is the leading figure, he is the leader of men. Christ is not directly referred to in the book, but is only dimly hinted at; this is because everything which concerned Christ was still a secret cult. The Greeks called this figure of the shepherd "Thrice Greatest Hermes" and he is the equivalent of the Egyptian Thoth. Hermetic writings in the Middle Ages turned in the direction of philosophy and alchemy. Alchemy was always only indirectly related to chemistry; the alchemists used a chemical nomenclature, but the process had nothing to do with the making of real gold. In the opinion of the old philosophers only the hopelessly stupid imagined that real gold was intended. Alchemy was really just used as a technique, a kind of cloak for philosophy which was regarded with great suspicion in those days. It is permitted now but it is not regarded as so very healthy and might easily become taboo again. Faust began to feel that things were getting uncanny when the black poodle appeared, and said as it were: "The devil is concealed in this wish."

It may be a mere subjective speculation of my own but I associate the dog in this vision with a hyena. You must never shoot a hyena, though they drive you wild with their idiotic laughter. It is just like that of an hysterical woman and

gets on your nerves; then you fetch a gun because you simply cannot stand it; but they really should not be shot because they eat corpses which makes them taboo as they are then the houses of the souls of the dead. Primitives do not like to eat their own relatives but in some places they expose their corpses and the people of the next village come and fetch them and eat them, leaving presents in their stead. This is not indecent, it is really a very nice idea to give the dead a home in our own bodies. Primitives on a slightly higher level leave their corpses to the hyenas and in that case they are filled with the mana of the spirits, and if you injure the hyenas you are up against the spirits of the dead. It is the custom in Persia to bring a dog to the dying Parsee. He gives the animal a piece of bread in the hope that it will show him the way to the land of the dead. He needs this instinct in order to be able to find his way for it is a purely instinctive way.

In this phantasy the man and dog are only seen as a fleeting vision, as an intuition. The patient continues:

> "I followed the way of the sun, the path descended gradually. I found myself among mountains and in a cliff on my right stood a large iron door. I did not know whether to go through the door or down the ravine. I tried the door, it opened without effort, and I looked in."

A door always marks a change. In the Egyptian Book of the Dead the twelve hours of the night are represented by twelve gates. She continues:

> "It was simply another dark tunnel. Should I go in? I had the impression that I must. So I went in and found myself in a dark passage, but a little light came from the left side so that it was not quite dark. The whole way was hewn in the rock. At last I reached a great black opening, this time there was no gate. I looked in and saw that it was absolutely dark. I decided instantly to go in. The way took many turns and I was in complete darkness. I tried to see but had only an indistinct feeling of things around me which I could not recognise. There seemed to be a seat, a throne, and behind it something like a curtain of blue flames. This was very misty, it disappeared and appeared again in a wavelike movement. From time to time lions seemed to creep round me and there may have been a dragon encircling me."

She arrives in the dark where a new symbolism comes up, the idea of the stone seat. This is an anticipation, we must go on to see how it develops. The dog has already prepared the way for the animals; the instincts are appearing. There is a hint here of the possibility that the light of consciousness may be put out and that the patient may fall entirely into the instincts.

> "I was not afraid, but I wished very fervently that the things around me would become visible."

Why has she this burning desire to see? A curtain veils and that always awakes curiosity but why is this interest so especially burning? There are animals in the neighbourhood. That is what arouses this intensity, it is mingled with fear, and of what? As we know the conflict which brought her into analysis we can perhaps guess the reason.

> "After I had waited in the dark for a long time without anything happening I got up, and walked through the room. I passed by that place where the stone seat and curtain of flame had been and found myself suddenly

in another large hall which was brightly lit and suggested the ballroom of a palace. In the background was a raised platform and behind that a curtain."

Now the vision has appeared in a clear form and it has a very worldly aspect. It appears as a king's palace.

"Otherwise the hall was empty. I walked through it and lifted the curtain."

By doing this she gives herself to the situation. There is a parallel to this remarkable vision in the Egyptian Isis mysteries. Apuleius recounts how Lucius was changed into an ass because of many questionable episodes in his life, a very nasty fate. The whole story is too indecent to tell. Lucius, while he was an ass, met a procession of priests of Isis, and ate the crown of roses that the priest was carrying. He then became a man again and was even considered worthy of entering the temple while the Isis mysteries were being performed.

The following is a quotation out of Apuleius' "Golden Ass":

"I went right to the boundary between life and death. I crossed Proserpina's threshold and after I had passed through all the elements I returned. At midnight I saw the sun shining with its brightest light. I perceived the higher and lower gods face to face and prayed in their presence. Behold! Now you have heard everything. But have you also understood? Impossible! So take at least what I without sin can make known to the laity!

"Towards morning the initiation was completed. During this time I changed my clothes twelve times, and at last came out of the innermost of the temple into a place where, although it was holy, one might talk freely. Many people had already seen me there.

"In the middle of the temple I had to ascend the wooden platform before the image of the goddess. My garment was of batiste on which bright flowers were painted. From my shoulders to my heels hung a precious coat on both sides of which all kinds of animals of different colours could be seen; here Indian dragons, there hyperborean griffins in the form of lions, but with eagles' heads, and wings such as the other world produces. The initiated called this mantle the olympic stole.

"I carried a burning torch in my right hand and was crowned with a wreath of palm leaves. They were so arranged that they stood around my head like rays of light. Then, decked as a picture of the sun, I stood there like an image and saw a curtain parted thus revealing me to the curious eyes of the people."

"So I began the happy introductory day of the mysteries with dainty and joyous feasting. In accordance with the holy laws the entire initiation ended on the third day with every kind of pomp and feasting."

One wonders if the patient knew any mythology, but the Americans learn even less of these things than we do. She had had a scientific and not a classical education so we can safely assume that she knew little or nothing of mythology.

LECTURE X

5th July, 1935

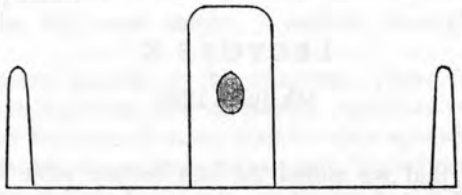
You will remember that we ended the last lecture with the motif of a throne room. The patient had just drawn the curtain aside in her phantasy. Perhaps you expect something very exciting to be revealed but in that case I am afraid you will be disappointed. The patient is actually following the curves of the snake. Phantasy pictures *are* the way of the snake and she has to follow that way in every turn that it takes and that way is a spiral and very seldom leads anywhere direct. She continues:

> "I found myself in another dark, winding passage which I felt must lead right into the centre of the mountain. After a long, weary way I entered another big, dimly-lit cavern containing a pool. There was a kind of cupola over it, supported by four pillars."

We have met with the symbol of the pool before in previous material and I have already brought you many analogies to it. The pool represents the piscina, the fish pond. The piscina was the name for the pre-Christian baptismal place. Baptism was not always such a harmless sprinkling as it is now, earlier it entailed total immersion, a figurative death was represented, which really meant drowning. A sect called the Mandaeans still exist in the neighbourhood of Basra, Gnostic followers of John the Baptist; everything they eat must be drowned, for they hold that to be the only pure form of death. John the Baptist was one of those who had been cleansed through drowning and he always immersed his initiates. We find this symbol on every step of consciousness. At later stages such things are psychological, they are looked upon as symbols, but earlier they are quite concrete, things *are*. No one thinks of asking what they mean so there is no question of symbolism. John baptised Christ, which shows that Christ went through his initiation as John the Baptist did. The people of this sect practised dream interpretation and had a real psycho-therapy. If the King's advisers did not dare to tell the sovereign what his dreams meant, or if they could not find the right interpretation, they sent for one of these Mandaeans who were, apparently, exceedingly independent and did not mind what they said to anybody. Some of their interpretations were astonishingly good, I would not be able to improve upon them.

This note in the rhythm of life has a much older origin and can be found in many other places and times. Psychotherapy is of primordial origin; it was a generally accepted fact that all illnesses could be approached from the psychic side. The soul and the body are indeed one, so, at any rate theoretically, any illness can be approached from either side; for even if an illness has not a psychic cause it still has a psychic side. In Germany even now they treat the sick by dragging

them through a hole, through two trees, for instance, which have grown together, or through a hole in the wall. In Cornwall there is a neolithic clinic; a menhir stands at either end and between them a stone with a hole in it.



The sick were pulled through this hole and this is still secretly done to sick children. I crept through it myself. These things really do work just as well as our own chemist's shop. What affects the body has its influence on the soul, and vice versa. In a very difficult case of illness psycho-therapy is always called in.

There are many rebirth techniques. Initiants, for instance, were drowned in a vessel and, when brought out, swaddled like newborn babies and given new names or new garments to emphasise that they had become different people. Sometimes an adoption ceremony was used to symbolise rebirth, the initiants were reborn as children of different parents. And there is the ordeal of passing through the fire door; rebirth can take place through fire or water, or through both. Fire and water are inherent opposites and it is just this which causes rebirth. When opposites come together new energy is born and this is the purpose of the whole procedure. These things were originally just primitive manifestations, and in earlier times things were simply lived. It is very remarkable how the human being acts without thinking; *it* thinks and we do. The early form is simple experience, then man slowly begins to wonder why he does it; then thinking people rationalise and find that what they do has a philosophical meaning.

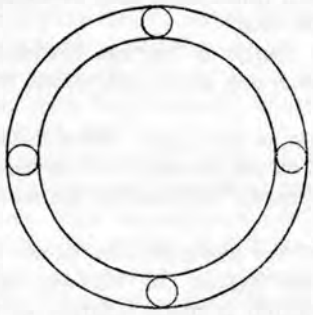
We have the same idea in the case we are studying. These things had as yet no meaning for this lady; you have seen how little she was really in them. It takes a long and loving connection with such things to establish a relationship with them. You have to know a great deal to see what these things contain. If I had asked her what it was all about she would not have known in the least. Had she known it was the piscina she would have reacted quite differently, with far more affect. These facts always present themselves in a quite banal way so that we do not guess what they mean or where they are rooted and what important symbols they are. We think we are better than our forefathers but all these ancient things are not so very dead. I would not even like to say that the burning of heretics is over for ever. I am too canny to speak of present day events, but I can give you an antique example of what I mean: in the year 700 A. D. the burning of witches was forbidden, 700 years later, in 1400, it was being done blithely, and in the year that my grandfather was born a witch was burnt in a Christian country by a people of Germanic origin. Our forefathers were just as nice as we are, as benevolent, and as well meaning, but directly under the surface, not far below our feet, is the volcano, and the whole of our culture and reason can quickly

be destroyed if that volcano erupts. We only need to think of the orgy of blood which ushered in the goddess of reason in Notre-Dame.

The living symbol of baptism keeps coming up in a banal form. The baroque building of St. Peter's in Rome is built out of this symbol: four pillars over an alter or a font. The Catholic mass arose in a great measure from the ancient Egyptian mysteries and it is only by a study of earlier forms that we can understand how Gothic archetecture was evolved. In Luxor there is literally a kilometre of pillars, which grew out of the immense emotion which these symbols arouse. The barque of the sun, which carried souls over the water of death, was the centre of this religion. Safe crossing of the water of death is also a symbol of rebirth. It is just a romantic sound to us, but it is the most important of all the processes of the psyche.

Our life energy wears out after a time; it goes bad, and we feel empty and out of sorts. Then it is necessary to do something to get our energy back. On the most primitive levels in Australia every man who is initiated has a churinga which is an oval piece of wood or stone. It is an individual symbol, a symbolic mechanism or medicine. The initiate keeps it hidden in a hollow tree, or in a hole in the ground, and when his life energy becomes less he goes and fetches it out and rubs it. By this process the good energy, with which the churinga was stored, enters the initiant and the bad energy flows out of him back into the churinga. Then he buries it again and goes home filled with new energy. In the earth the churinga gradually renews itself again and the process can be repeated. If you do not believe this go to the Tomb of St. Anthony in Padua and there you will see people rubbing solemnly with exactly the same intention as the primitive with his churinga. The German word "Behandlung" comes from this and the French "passe" contains the same idea, which occurs all over the world.

We can assume therefore, that the patient is approaching a holy place where there is a cupola over the fish pond, in which she will be as a fish and where she can obtain God's grace. The little fishers of early Christianity and of Orpheus the Fisher have this same symbolism.



We have the solar plexus in the pool with four pillars. Sun symbolism again but here it is dark and damp, in contrast to the hot burning sun, so we can assume that the counter movement has set in.

LECTURE XI

12th July, 1935

I left off last time with the theme of the solar plexus. This time I have brought a Lamaistic Mandala to show you, as an analogy to our vision: it is complicated and contains many qualities. The East understands active phantasying and its inner meaning far better than we do. It has had many centuries of experience, so this picture is highly differentiated.*

In the centre there is a square, the cloister, which has four doors. You will remember that there was a spring of water in the middle of the cloister in our patient's phantasy. Here we find a cross in which there is a remarkable drawing of the thunderbolt diamond, which depicts magic power. This mandala is one of the few that contains no human figures; Shiva and his Shakti, his eternal feminine, are generally represented, or some other figure such as a Buddha; the centre usually holds many such figures. These mandalas are plastically conceived and are built up on a flat surface or table, especially in Thibet. Then they are covered by a "stupa" which is the Indian word for pagoda. The chief development of the stupas took place in Buddhism. The mandalas were square, 6-fold, 8-fold, or sometimes round, and they were covered with stupas, like umbrellas. Sometimes there are as many as fourteen stories and the temple bells are hung round the eaves of the stupas. The holy relic is buried in the innermost mandala. The same idea is found in the Maya culture, in the temple of the warriors. When this temple was excavated it was discovered to be on the site of one that was still older. A limestone vase was found containing the most beautiful mandala that can be imagined, made of a great number of turquoises. In many other mandalas you find the same idea. These western phantasies hint at things which are regarded as of the utmost importance in the East.

The golden flower is the centre of Chinese mandalas as the lotus or "Padma" in India and Thibet. I will read you some quotations from the book of "The Secret of the Golden Flower":

> "The Golden Flower is the Light. What colour has the Light? One uses the Golden Flower as an image. It is the true power of the transcendent Great 'One'. The phrase, 'The lead of the water-region has but one taste', refers to it."

Here the writer speaks of the substance of which the Golden Flower is made, which is found in the water region, the bladder, in Svadhisthana. This is the localisation in the psyche which is made entirely of animal substance, the spirit of weight which imprisons us and is described as the most inferior thing. This is the heaviness which Nietzsche tried to dance away. He says in "Zarathustra"

* This mandala was too complicated for a diagram.

that the stone is thrown high indeed, but it must fall, and on the thrower. This is the lead of the water region, it has one meaning, that the Golden Flower grows out of it. This is the primeval substance out of which the Lapis, the Golden Flower, or the philosophers' gold is made. These come from the very commonest things. The old alchemist said "If the huckster in the market knew that the things which he sells so cheap are the materials from which the philosopher's gold is made he would raise their price", but he does not go on to tell us how to extract the gold. We are told that it is to be found in old privies and manure heaps, but that "Many have worked on manure heaps and have found — nothing".

> "In the Book of Changes it is said: Heaven created water through the *One*. That is the true power of the Great *One*. If a man attains this *One* he becomes alive; if he misses it he dies. But even if a man lives in the power (air, prana) he does not see the power (air), just as fishes live in water but do not see the water."

This is the Tao in Chinese philosophy, it is always timeless, and is the beginning and the end. Out of Tao comes water — that is the water region.

> "A man dies when he has no life-air, just as the fishes are destroyed when deprived of water. Therefore the adepts have taught the people to hold fast to the primal and to guard the *One;* it is the circular course of the Light and the protection of the centre."

Light is symbolic for consciousness; in doing the "circum ambulatio" you must follow the direction of light, if you go the other way it is black magic.

> "If one guards this true power, one can prolong the span of life, and can then apply the methods of creating an immortal body by 'melting and mixing'."

If you are attentive the diamond or immortal body is formed.

> "The work on the circulation of the light depends entirely on the backward flowing movement, so that the thoughts are gathered together (the place of Heavenly Consciousness, the Heavenly Heart). The heavenly heart lies between Sun and Moon (i. e. the two eyes)."

The right eye is the sun eye and the left the moon eye. This heavenly heart, this centre, lies between the two eyes.

> "The Book of the Yellow Castle says: In the field of the square inch, of the house of the square foot, life can be regulated. The house of the square foot is the face. The field of the square inch is the face: what could that be other than the Heavenly Heart? In the middle of the square inch dwells the splendour."

The Heavenly Heart is placed up in the forehead. The Chinese believe that they think all kinds of thoughts in the heart, but these thoughts have a spiritual future so they rise. But we believe that we think in our heads, for us, therefore, the treasure is in Manipura, in the fulness of jewels; so we have to descend in order to find it. We do not do this voluntarily, it happens to us.

> "In the purple hall of the city of jade dwells the god of utmost emptiness and life. The Confucians call it the centre of emptiness; the Buddhists, the terrace of life; the Taoists, the ancestral land ... or the dark pass, or the space of former Heaven. The Heavenly Heart is like the dwelling place, the Light is the master."

The terrace of life is to be found in the Stupa buildings. The Taoists call this the Land of the Ancestors. The ancestral part is given to us by our body, we take over the life of our ancestors in that way. It is the terrace of life because it is here that life renews itself. The dark pass has to go backwards against consciousness.

> "Therefore when the Light circulates, the powers of the whole body arrange themselves before its throne, just as when a holy king has taken possession of the capital and has laid down the fundamental rules of order, all the states approach with tribute; or, just as when the master is quiet and calm, men-servants and maids obey his orders of their own accord, and each does his work. Therefore you only have to make the Light circulate: that is the deepest and most wonderful secret. The Light is easy to move, but difficult to fix. If it is allowed to go long enough in a circle, then it crystallizes itself: that is the natural spirit body. This crystallized spirit is formed beyond the nine Heavens. It is the condition of which it is said in the Book of the Seal of the Heart: 'Silently in the morning thou flyest upward'."
>
> "In carrying out this fundamental truth you need to seek for no other methods, but must only concentrate your thoughts on it. The book Lêng Yen says: 'By collecting the thoughts one can fly and will be born in Heaven'. Heaven is not the wide blue sky, but the place where the body is made in the house of the creative. If one keeps this up for a long time, there develops quite naturally, in addition to the body, yet another spirit-body."
>
> "The Golden Flower is the Elixir of Life. All changes of spiritual consciousness depend upon the Heart. Here is a secret charm, which, although it works very accurately, is yet so fluent that it needs extreme intelligence and clarity, and complete absorption and calm. People without this highest degree of intelligence and understanding do not find the way to apply the charm; people without this utmost capacity for concentration and calm cannot keep fast hold of it."

(These ideas are also typical of alchemy, in this western sister we often meet with the statement that the path to the alchemic gold is no path for the stupid.) The heart, the "golden castle", is called the "germinal vesicle", where the seat of the inner way lies:

> " .... the 'germinal vesicle' is also known as the 'borderline of the snow mountains', the 'primordial pass', the 'empire of the greatest joy', the 'land without boundaries', and the 'altar upon which consciousness and life are made'. 'If a dying man does not know this seed place', says the *Hui Ming Ching,* 'he will not find the unity of consciousness and life in a thousand births and ten thousand aeons'."

This is hard to define in western phraseology. Christ's saying to the man working on the Sabbath: "If you know what you do you are blessed, but if you know not you are cursed" holds something of the same idea. Jakob Boehme speaks of the eye that looks inward. Boehme's phantasies developed in this direction, though he had no connection with eastern ideas.

We will now leave this theme and return to our phantasy. I am glad we do not have to follow it much further as it becomes very unpleasant; but this had

to be, for it was altogether too beautiful and people are tempted to stay for ever in phantasies of that kind. The patient continues very logically:

> "I went on and came to some steps which led down to the water and I sat down on the bottom step. After I had waited some time two Indians appeared in a canoe."

The bottom step is symbolical, and means that it is necessary for her to go down to the very lowest. The appearance of the Indians shows why she had to go down so far. The patient is an American so she has a secret relation to the Indians. I once wrote an article for an American paper and called it "Your Indian and Negroid Behaviour" and I explained in it where the Americans reminded me of these primitives. When I became acquainted with negroes and Indians I saw Americans quite differently. The negro has the quality of infecting you, you have to do the things which he does. Jazz, for instance, is the rhythm of Umgoma, and also the sound of a heavy car. I once saw a lorry whose engine was making this noise and out came the women and children and began to dance to the rhythm, and soon the whole village was dancing round this lorry. This is the negro, they are just children. America is a half white land, this constitutes a fearful problem for if you live side by side with black people you become coloured. I went to Africa in order to investigate this but it takes years for the black really to penetrate. In Khartoum I met an English gentleman who bore one of the best English names but suffered from such a terrible inferiority that he could only live in the colonies. He had been to Eton and to Oxford, but, and this was the snag, he was born in Australia, so he had a touch of the colonial. We think of this as English snobbism, but it really is a fact. The child born in a country takes something of that land, it is the secret influence of the place. It is even said that in the second generation the measurements of the skull have already altered.

In this phantasy we have Indians and not negroes. The Indian influence is typical for the American. If you dress American politicians and Indians in the same clothes and take pictures of them you cannot tell one from the other. This is the secret influence of the soil which shows in other ways as well. The genuine and cruel initiation ordeals in the American universities, for instance, are just the same as those of the Indians. The ancestor ghosts stay on in a conquered land and you get the wrong children and the wrong souls creep into their bodies. It is very dangerous to conquer the lands of strange peoples. We know how bewildered this patient had become in modern life and here a piece of the original Indian who owned the American soil is manifesting itself and coming to the surface. These foreign bodies in a western consciousness frequently cause neuroses.

MODERN PSYCHOLOGY

Vol. 3 and 4

The Process of Individuation:
3 Eastern Texts / 4 Exercitia spiritualia of St. Ignatius of Loyola

Notes on Lectures given at the
Eidgenössische Technische Hochschule, Zürich
by

Prof. Dr. C. G. Jung

October 1938 - March 1940

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MODERN PSYCHOLOGY

Vol. 3

Winter-Semester: October 1938 – March 1939
Summer-Semester: April 1939 – June 1939

PREFACE

The notes on these lectures, which were delivered in German at the E.T.H. Zürich though more detailed than the previous volumes, make no attempt at being a verbatim report or a literal translation. They aim at giving a clear account of the main content of each lecture.

This report began as the usual collaboration between Miss Elizabeth Welsh and myself, but, as she has been in England since July, it was not possible for her to contribute to the later stages of the work. Under these circumstances she prefers to take no responsibility for the present volume, nor to sign the preface as usual.

My best thanks are due to Fräulein von Franz for reading the M. S. and for offering many most valuable suggestions. Also to Prof. Jung's secretary, Fräulein M. J. Schmid, whose helpful attitude greatly facilitated my work. And to Fräulein R. Schärf for enabling me to amplify many passages from her excellent stenogram. And above all my thanks are due to Prof. Jung himself for helping me with the most difficult passages. He has not, however, read the M. S. and I must take full responsibility for any errors.

January 1940. Barbara Hannah.

P.S. August 1959. These reports were discontinued after the summer of 1935 to leave Prof. Jung free to repeat. The summer semester (1938) lectures, however, exist in a stenogram and may be produced later.

Since none of these editions has been revised by Prof. Jung himself these records are bound to contain misunderstandings and mistakes. Therefore they are strictly for private use and no part of them may be copied or quoted for publication without the written permission of Prof. Jung or the C. G. Jung-Institute Zürich.

SYNOPSIS

Winter Semester, 1938

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Active imagination. Concentrating attention on the contents of the unconscious. Parallels in antiquity and primitive tribes. Diagram (page 13) of layers in the unconscious explained. Our difficulty in concentrating attention on inner facts. Parallel of active imagination in alchemy. Broken off after the Middle Ages. Such interruptions do not occur in the East. Yoga an ancient technique which has never disappeared. Patānjali Yoga Sūtra. The kleśas. Avidyā: the chief kleśa.

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The difference in point of view between East and West touched on and the reasons for this difference explained.

WINTER-SEMESTER 1938-1939

LECTURE I

28th October, 1938

Those of you who were present at my lectures in the last Semester * will remember that I spoke to you of dreams, of their construction and of how one could reach their meaning. In this Semester I intend to follow up this subject by speaking of the process of "active imagination".

The last dream we spoke of was the dream about a concert ** where a glowing ball appeared from the Christmas Tree at the end of the dream. This was, as we saw, no ordinary ball but a symbol which goes far back into the spiritual history of man. Such a symbol was once a content of the collective unconscious, it lay with other phenomena at the foundation of consciousness, and in tracing its history we saw how such contents become conscious. Speaking from an anthropomorphic point of view, it almost seems as if these contents had a *will* to become conscious, but this is only a hypothesis and should not be taken literally. I was, however, impressed early with the fact that unknown contents exist on the threshold of consciousness. I observed this phenomenon in patients as well as in the mentally deranged. It is these unknown contents which appear in dreams. The question then arose, was it possible to reach this place and to influence it, to induce it to give its contents more clearly?

This turned out to be possible, for I discovered that if one concentrates enough attention on the contents of the unconscious, they begin to move and various peculiar phenomena take place. This was the technique of the old Egyptians, they believed in crystal gazing. There was nothing in the crystal itself, they actually perceived the unconscious background which was animated by their attentive gaze. Many old magicians in all parts of the world make use of this technique, and employ all kinds of shining objects, water, jewels and even buttons, for the purpose. The Egyptian priests gave their clients beautiful blue crystals in which to perceive these background processes; the purpose was divination, and also the healing of the ills of the soul and even of the body. The old Egyptians knew that the unconscious background was absolutely necessary for these purposes. The experience is age old, though naturally it was understood quite differently.

We find a similar idea with the Aesculapians. They had rooms set apart for incubation sleep, their patients slept in these in order to have a dream which

* See P. S. to preface.

** This dream appears on p. 175 of the E.T.H. Notes: 1934–1935.

gave the diagnosis of, or even the remedy for, their illness. The Indians, and the medicine men of primitive tribes, still resort to similar processes, the idea is to put the patient into harmony with his psychic background. Loss of a soul, which is a very common condition with primitives, is also cured by resuming connection with the unconscious, the soul must be caught again at all costs and this is achieved by animating the psychic background. Children are full of active imagination but we think of it as a childish activity. This is an error, for we find it everywhere among primitives and in all ancient cultures all over the world. We, in the West, in these days turn all our thoughts outwards, all our stimulus comes from outside, but this is not characteristic of all people. The attitude of the East, for instance, is totally different.

When a Westerner turns to active phantasying, he must keep the first fragment which he sees clearly in his mind. This in itself is not difficult to him, for he is able to concentrate on a detail and retain it for a long time. Differentiation is characteristic of the West but not at all of the East. It is impossible to obtain precise information from an Easterner. If you ask him about a detail, instead of giving you one blade of grass he will give you the whole plant or even the whole field. Even this is difficult for him and to concentrate on minute detail is impossible.

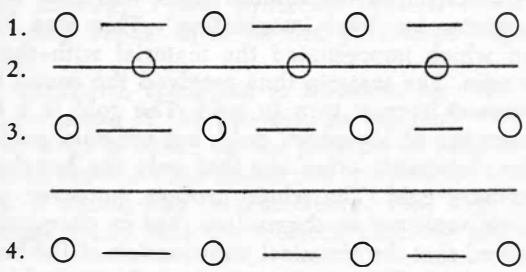
But this exclusive, detailed attention is not the concentration which is needed for active phantasying. That requires a more flexible concentration, a concentration which allows things to move, which plays with them, so to speak. When an image presents itself, we should not give it a cramped attention but should watch it with no prejudice or expectation, then we shall find that other things will come and settle themselves round it and the whole scene will develop. We think we make these things ourselves but they really happen. As Herbart says there are "freisteigende Vorstellungen": that is, ideas or images which rise freely of themselves. It is quite impossible to invent these things but it is very possible to repress them by a cramped attitude.

This technique is particularly useful in cases where it is very important to enter the unconscious. There are only dreams in such cases and they are apt to be rather unsatisfactory dreams; they are fragments or they break off at the most important point. It is, however, possible to tell a patient to go on with such a dream. Neither you nor he can have any idea how it will proceed, it goes on happening, he spins it on. When I ask a patient for the context (associations) of a dream, I ask for the web in which it is embedded. This enables me to get a picture of what the whole thing means, and if I ask him to continue his dream, the material which he produces harmonises with the meaning of the dream. We think a simple thing like water is the same for everyone but we are very much mistaken; one can only marvel at what people say about such things, and at the material which is produced by someone who is sincerely trying to spin on a dream. It is, of course, possible to cheat. You *can* make up a dream from a dictionary. This has been done to me before now but I can detect it, to the chagrin of the inventors!

This process of active imagination is the making conscious of the material which lies on the threshold of consciousness. Consciousness is an effort and you have to sleep in order to recuperate from the task. This is very evident with primitives,

if you talk to them for long or ask them questions they get exceedingly exhausted, and need to lie down and go to sleep. A primitive never thinks, he just sits about in the sun; that is, his thoughts do not reach consciousness. A primitive is insulted if you ask him what he is thinking about, for he is convinced that only lunatics use their heads.

I will give you a diagram as an illustration:



1. The contents which are always in consciousness.
2. The contents on the line, that is, on the threshold of consciousness.
3. The contents which belong to the personal unconscious. These things are either unknown or forgotten but they belong to the individual.
4. The most interesting and deepest contents, which belong to the collective unconscious.

All these layers, even the top one, are influenced and modified when a content rises from the collective unconscious. If there is no cramp in the conscious, and the psychic process develops continuously, naturally and without interference from the conscious, the individual's whole life would be based on the collective unconscious. This does not belong to the individual, it is rather a collection of categories, an instinctive foundation, belonging to all mankind. Although individually tinted, it is to be found in every individual, and therefore we find the motifs of the collective unconscious all over the world, in folk-lore, myths, religions, etc.

When a fragment of phantasy appears it is exceedingly difficult to concentrate the attention upon it. It is very important to be able to do this but it can only be achieved by considerable practice. At first people either get lost in their associations or they repress the whole thing. We have not been educated to look inwards, though most people are able to give their attention to outside things. The German word for contemplation is "Betrachtung", trächtig" means to be pregnant; you fertilise the background by concentrating your attention upon it and make it pregnant. The Latin word "contemplatio" comes from "templum" (temple), a quadrangular open space. This space was originally established by the priest or augur for the purpose of observation. A protected space from which you can observe the inner contents and fertilise them with your attention. And the word "meditatio" is related to "messen", to measure, judge or weigh.

We do not find any detailed description of such a technique in antiquity, it would not be in keeping with the classical spirit. But in the Middle Ages peculiar conceptions appear. The alchemists, who were no foolish gold seekers but natural

philosophers, sometimes describe their meditation as a dialogue with an invisible person; they held a conversation with God, their guardian spirit or themselves. This conception shows that the Middle Ages had an attitude towards inner, as well as towards outer, events. Inner things meant something to these people, and they knew that these things could answer them with words. If I concentrate on this thing and observe it, it will answer me when I question it.

The idea of the alchemists in the Middle Ages was that it was possible to transform chemical matter by "real imagination". This was brought about by intense concentration which impregnated the material with the round image of the soul which is in man. The materia thus received the round form, the perfect thing, and thus impressed it *must* turn to gold. The gold is a figure of speech, for the alchemists mean the philosophers' gold, not ordinary gold. This is difficult to understand but the alchemists often say that only the hopelessly stupid think that their gold is ordinary gold. The whole process, however, took place in the materia, they saw their soul, not in themselves, but in chemical matter.

It must be remembered that the chemical construction of the body and of matter was unknown in those days. This was an empty hole into which the alchemists naturally poured their unconscious. We do the same whenever we meet someone whom we do not understand, we at once shamelessly project our unconscious into him.* We can only establish a contact with something which is totally unknown to us by projection, but in this way our own secrets get into other people, just as the secrets of the alchemists were in the actual materia.

The alchemistic development of active imagination broke off after the Middle Ages but such interruptions do not occur in the East. Eastern culture allows such things to develop. The concept of tapas, heat or heating, shows the brooding and hatching influence of the observer. It is creative fervour or creative heat. Tapas is mentioned among the things which carry the earth. It is said in an old Vedic hymn that truth, greatness, rta, strength, consecration, tapas, brāhman and sacrifice carry the earth.

A hymn of the Rigveda says:

"What was hidden in the shell,
Was born through the power of fiery torments.
From this first arose love,
As the germ of knowledge,
The wise found the roots of existence in non-existence,
By investigating the heart's impulses."

Goethe says the same thing:

"You follow a false trail;
Do not think that we are not serious;
Is not the kernel of nature
In the hearts of men?"

These describe the existence of the world as the action of the psyche – the result of Tapas. The world is consciousness for the Indian, and Tapas is the

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* *Editor's Note:* We do not, of course, project intentionally. Things, which we do not see in ourselves, project themselves into other people. But we are unbelievably shameless in making no effort to see this mechanism.

exercise which creates the world. It is not the world which produces concentration but concentration which produces the world. The images which occupy my mind are really Maya. Ma means building material. We can understand the passages just quoted in this sense.

The unknown original creator of all things is, according to the Rigveda, Prajāpati, the "Lord of Creation":

> "Prajāpati desired: 'I will procreate myself, I will be manifold'. He performed Tapas; after he had performed Tapas he created these worlds."

Tapas is to be translated, according to Deussen, as: "He heated himself with his own heat", in the sense of "he brooded, he hatched."

The technique of Yoga is based on the practice of such concentration and the resemblance between eastern Yoga and active imagination in the West should not be overlooked. But it should also be remembered that Yoga is an ancient system, a prescribed technique, and that the western parallels are exceedingly poor in comparison.

Active imagination, as we practise it today, is no system, we could call it childishly simple. The object of meditation is prescribed in the East but here we take a fragment of a dream or something of that kind and meditate upon it. Every educated person in the East has a Guru who sets his chelas (disciples) definite objects of meditation. There are no such people as Gurus in the West, no one who is endowed with power to teach us such things.

The classical Indian book on Yoga is the Patānjali Yoga-Sūtra.* It dates from about the second century B. C. and is a peculiarly profound book, full of profound ideas and very difficult to translate.

The goal of the practice of Yoga is the furtherance of samādhi, withdrawal or ecstasy. Hauer translates this as "Einfaltung", introversion (as opposed to "Entfaltung", extraversion), sinking back into the depths. Yoga aims at weakening the kleśas. There are instinctive elements, urges, impulses to action in the unconscious which should be overcome. This is what the term Yoga comes from, it is a yoking of uncontrollable powers in the human psyche. We, in the West, do not yoke these powers, we repress them, push them aside or move away from them. We have some idea of what we are doing when we crush or repress them, but it is worse when we move them, or ourselves, aside in order not to see them. Such things only reappear as neurotic symptoms. We do this unconsciously to avoid unpleasantness. "Was ich nicht weiss, macht mir nicht heiss." (What I do not know does not annoy me.) This point of view can also be observed in politics!

The Patānjali Yoga-Sūtra, however, says that avidyā, ignorance, not-knowing, is the basis of all the other kleśas.

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* Cf. also below, p. 119 ff.

LECTURE II

4th November, 1938

We spoke in the last lecture of the classical Indian book on Yoga, the Patānjali Yoga-Sūtra. We are inclined in Europe to think of Yoga as a kind of acrobatics but it is really principally philosophy. There are Fakirs at fairs, it is true, wearing the signs of their caste, smeared with ashes or the blood of Kali, who sit rigidly still with a stiff outstretched arm and practise various other kinds of stunts, but these are not taken seriously by educated Indians. Yoga is the oldest practical philosophy of India, it is the mother of psychology and philosophy which are one and the same thing in India. It is impossible for anyone to be a philosopher there, till he has undergone the spiritual development of Yoga. Yoga must on no account be under-estimated, if only because of its antiquity and the number of its adherents. It is the oldest cult of the East and is the foundation of everything spiritual, not only in India but also in China and Japan.

I was telling you at the end of the last lecture that the immediate practical goal of Yoga is to overcome the kleśas, that is, the instinctive urges and oppressions. These are compulsive mechanisms which lie at the base of the human being. The worst of these, on which all the others are founded, is *avidyā, not-knowing*. This must not be confused with unconsciousness, for it is ignorance of the essence and being of man and the world.

The other kleśas are ego centricity, being imprisoned by the ego, sensuality, hatred and compulsive life; that is, clinging to life or fearing it, not being able to separate oneself from it. This last kleśa is particularly obvious just now, a small cloud appears on the international horizon and half mankind trembles!

Not-knowing our true being is the foundation of all the other kleśas, the goal of Yoga is to strive after perception and insight, and not-knowing is the chief enemy on the path. Patānjali says in the Yoga Sūtra that: "Not-knowing is understanding the temporal, impure, suffering and the non-self as eternal, pure, joy and as the Self."

The three dimensional world is not nearly as important in India as it is in the West, the Indian is not entangled in it as we are. He regards it as a semblance, and he does not fear death as we do. So the East remains very conservative and is little concerned with modern "improvements". We criticise them for this but what about the improvements we are so proud of, are they such an unmixed blessing? We have reduced the number of our shipwrecks, it is true, but when there is one it is a huge disaster, involving perhaps hundreds of lives. There are fewer wars but what wars! We have indeed improved war, it is impossible to imagine anything more efficient, more perfected, than modern warfare! We have concentrated on technical and chemical knowledge, we have multiplied it beyond

our wildest dreams and the result is poison gas. A highly differentiated bomb is no doubt a great achievement, but, when there is a question of it falling on your head, you find yourself wishing for a South Sea island where the worst that is to be expected is a monkey with a cocoanut!

Avidyā, not-knowing, is due to a lack of reflection, we just assume that temporal knowledge is eternal knowledge. Temporal things are full of pleasures, but they are never satisfactory because they always lead to disappointment. We chase eagerly after such things but they lead further and further away from ourselves, from the highest value, from the Self. The worst sin is to take things which are not the Self for the Self but we will speak of this later. This chasing after temporal things is the kleśas in their aspect of not-knowing. Through Yoga meditation it is possible to abolish not-knowing and to find out what clinging to the world leads to. It can be overcome and wholly checked.

Karma, according to the eastern conception, is the disposition which we bring into the world. Everything depends on our karma and everything which happens to us is a consequence of it. Karma is the sum total of results from earlier existences, our debit and credit account. What we have lived in one existence, we take over into the next. The ego is an illusion which ends with death but the karma remains, it is given another ego in the next existence. While there is any karma left it forces you into one existence after the other, so the aim of Buddhist Yoga is to bring karma to an end. Our karma is our personal problem but while we are caught in the kleśas, we are naturally caught in the karma of other people as well and so we burden our karma more and more; but it is possible to stop the spontaneous working of the kleśas by concentration, by fettering our ordinary consciousness, by dhyāna, meditation, pondering on the images we see, and by samādhi, introversion, ecstasy. If I succeed in suppressing or dominating the kleśas, so that they lose their reality, I stop producing karma to involve me in further existence. Every educated Indian knows this, for this is the main idea of Yoga. He has his Guru to teach him these things as a matter of course. It is a matter of your own body and cannot be learnt intellectually.

There are many different kinds of Yoga and Europeans often become hypnotised by it, but it is essentially eastern, no European has the necessary patience and it is not the right method for him. The writings of Paul Brunton and Yeats Brown show this very clearly. It is impossible to grasp it with the intellect. The more we study Yoga, the more we realise how far it is from us; a European can only imitate it and what he acquires by this is of no real interest. One of the aims of some kinds of Yoga is to understand the voice of all animals, but we are not convinced in the West that horses and dogs have such important thoughts. We know from mythology that the motif of the helpful animal appears in Europe also, but the idea just has the charm of a fairy story for us and we cannot really understand how educated people can be serious about such nonsense. And it is much the same with earlier existences, we are often intrigued by the idea and get all kinds of hunches but they are never really convincing. And we are told that through Yoga we can read the thoughts of other people. It might be useful, of course, to get to know their plots but it would make us feel very insecure. We are also told that you can make yourself invisible, which might be a great pleasure but which also opens the door to childish ambitions. H. G. Wells' book: "The

Invisible Man" shows what disagreeable results it could have. Another promise is obtaining the super-human strength of an elephant, universal knowledge and a string of other delights. We know of many of these things through Rama Krishna and Vivekananda. You will have heard of them probably through the books written about them by Romain Rolland and also through Annie Besant. The latter regarded Rama Krishna as a saint, even a Saviour; and some Americans went so far as to build a temple for him in America. We find shameless advertisements for Yoga in later Buddhism, they promise you that you will become beautiful, that you will speak the right word at the right moment, etc. etc.

You find nothing of all this in the old texts. Everything that is naïve in these is symbolic, but these symbols are only understood by the wise. But the wise Indian has not our moral point of view, he says: Let the foolish believe in all those promises, they will be fascinated by these things, and then they will become entangled in life and live out their karma. I asked an Indian about the obscenities on the walls of the Black Pagoda at Konarak. He replied: "But see how interested the people are." I objected that they were probably already far too much interested in sex. But the Indian answered: "That is how it should be, otherwise they keep out of life and then how can they live their karma right through? Let them be stupid, promise them every kind of treat, that is how they are meant to be." This point of view repays meditation.

The eight limbs of Yoga are:

1. *Yāma* = "sittliche" discipline.* This does not refer to morality but to Ethos (custom), and is collective. The Yogin's standpoint towards the world.

2. *Ni-yāma* = self discipline of the individual.

3. *Āsana* = the right position of the body, that is, sitting upright in the traditional posture of the Buddhist monk. Āsana is self control practised outwardly during the Yoga meditation and is indispensable to the Indian who is practising Yoga. The position of the body plays a great rôle in Buddhism, there is, for instance, a language of the hands called the Mudras. We find these Mudras in the statues of the Buddha; and also in the kathakali, Indian classical plays, where the actors do not speak but express the meaning of the play through their hand gestures. The hand is frequently raised, perhaps from the level of the abdomen to the breasts; the idea is that a thought lying in the lowest regions of the body, is rising up. The drumming, which accompanies the play, also sometimes interprets the rising of the thought. These hand gestures have become sterotyped into the Mudras.

4. *Prāna-yāma* = belongs to the same idea as Āsana, but is discipline of the breathing. Breathing in and breathing out and holding the breath. There are many people in Europe who cannot even breathe. A German wrote a book called the "Hohe Lied vom Atem" and it was exceedingly popular because there are so many people who have forgotten how to breathe. If you watch people you will see that many of them breathe only in their throats and suddenly they have to sigh deeply because they were not really breathing at all. This is very common but it frequently results in tuberculosis, because the lungs get no air. It is a neurotic and unconscious symptom with far reaching consequences to health. This is also the

* The German word "sittlich" means both moral and customary.

case in India, and so the rhythm of breathing is made conscious in Yoga. They learn to be able to interrupt and regulate their breathing, and through this to breathe faster and slower, and to hold the breath for long periods. It is a so-called training and takes a long time to perfect.

5. *Pratyā-hāra* = withdrawing from the senses. This is introversion and means breaking away from one's outer senses. These bind us in every kind of way, we laugh, for instance, because other people are doing so, although we have not heard the joke. Or we see everyone else staring at the sky and we do so automatically. The pratyā-hāra exercise is to break such habits, such impulses: this kind of aimless curiosity is interrupted because it belongs to the kleśas.

6. *Dhārana* = concentration.

7. *Dhyāna* = meditation, submersion.

8. *Samādhi* = introversion, ecstasy.

Every educated Indian has been trained in these eight limbs of Yoga, for they are the foundation of their whole spiritual development. The whole man is involved, not just the intellect as is the case with our education. The Indian receives a better all-round education than we do and gives a more educated impression. Just the intellect is developed with us, we are specialists but we have little real culture for our other side is a barbarian or even a primitive. This is very visible in the English who are noted for their stiffness. One meets a man who is a wonderful engineer, for instance, but all the rest of the human being is non-existent. I speak of the English because the contrast is so obvious in India, but I do not mean that they are worse in this respect than the other western nations. As a matter of fact, however, the barbarian, primitive side is more obvious in other nations because they have less form than the English, and good form "covers a multitude of sins".

I hope that I have given you some insight into the substance and development of Yoga. In order to continue on this path we should consider some old texts which are not at all easy to obtain. There is one, however, that is very suitable to our purpose, which was translated from the original Sanskrit into Chinese in 424 A. D. It has now been translated into English and is in the Sacred Books of the East, Vol. 49, and is called the *Amitāyur-Dhyāna-Sūtra. A Meditation on Buddha Amitāyus,* and is a Mahāyāna Buddhist text.

The text begins with the story of a Crown Prince, who has taken his father, the King, prisoner. The Crown Prince intends to starve his father to death, but his mother, Vaidehī, the King's wife, nourishes him when she goes to visit him. She does this by rubbing her body with cornflour, honey and "ghee" (a sort of butter), and she conceals grape juice in the garlands of flowers that she wears round her neck. As no one notices this, the King is apparently nourished by miraculous means.